Kine WEEKLY

**SAM ECKMAN**
**To Serve Third Year as K.R.S. PRESIDENT**
*Page 3*

*Julius Hagen announces*

# TWO MORE SENSATIONAL PRODUCTIONS *from* TWICKENHAM FILM STUDIOS

[redacted]

*by* **ADRIAN BRUNEL**

*Music · Romance · The glamour of Sunny Spain!*

[redacted]

*by* **J. JEFFERSON FARJEON**

*An abandoned camera – the dumb witness of a ghastly crime*

*Thrilling! Daring! Original!*

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# The KID'S LAST FIGHT

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LYLE TALBOT · FIFI DORSAY

KINEMATOGRAPH WEEKLY, 23/3/33.

IMPORTANT
"The Lost Chord"
See opposite panel

Kinematograph WEEKLY

No. 1353 Thursday, March 23, 1933 Vol. 193

TRADE SHOW
CAMBRIDGE THEATRE
Tuesday Evening, April 4, at 8.30
All enquiries to A.P.D. 193, Wardour St., W.1.

# LONDON THE WORLD FILM MARKET

## DOMINION DEMAND FOR OUR PICTURES

***Members of the Royal Empire Society on Monday evening listened to an after-dinner address from Simon Rowson on "British Influence Through the Film," containing facts and conclusions bearing evidence of much care in preparation and most impressive in their effect***

## SIMON ROWSON'S ADDRESS

SIMON ROWSON, in his address to the Royal Empire Society on Monday night on "British Influence Through the Film," gave some test figures he had recently collected from a number of independent sources which led him to the conclusion that last year the amount paid by the public into all the kinemas of Great Britain amounted to about £43,000,000.

That sum included about £7,000,000 for entertainment tax, leaving £36,000,000 for the aggregate of box-office receipts less tax. The price paid per admission averaged about 9d., which represented about 960 million admissions per year, or 18½ millions per week in the kinemas of Great Britain. If to this figure were added an amount to represent the admissions in Ireland—both Ulster and the Irish Free State—the results pointed to about 20 millions average per week throughout the British Isles.

A film like "City Lights" was seen by about 15 million people in this country alone; such a film as "Sunshine Susie" was seen by about 10 million; whilst "Rome Express" and "Jack's the Boy" would be seen by 11 to 12 millions. A moderately successful picture must count on an aggregate audience of at least 7 to 8 millions before it can produce a profit to the producer.

These figures relate only to the British Isles, and ignore any additional patronage which a successful picture can attract in the Empire, in the United States, and in other countries where English-speaking pictures can be made to circulate.

### A Means to an End

The critic of the modern commercial kinema, said Mr. Rowson, was too apt to ignore the significance of these figures. The structure of the Industry, the character of its products, the methods of sale to the exhibitors and the public, all showed evidences of adaptation to a special kind of audience of known but limited extent.

A picture was made, sold, and exhibited so as to appeal to the widest possible aggregate of audiences throughout the country. If it ultimately fell short in that appeal, the admissions would be reduced, the revenues attributable to the picture would fall, the sums accruing to the distributors would be correspondingly diminished, and the sums finally paid to the producer would suffer in proportion.

The modern film was like the more popular newspaper, built for and dependent upon very wide circulation; and the very extent of this circulation determined on the one hand the sum which could be invested to advantage in the film, and on the other hand the character and grade of the story which could be told through this medium.

From many quarters had proceeded, and was still proceeding, a continuous fusillade of criticism, commentary, and friendly and unfriendly suggestion, directed at the Industry and aiming at bringing about a change in the character of its popular appeal. It could be confidently stated that every attempt to change its present character by force would bring irretrievable hurt to the kinema. Reform in the kinema was possible, but it must proceed from within, and not be forced on it from outside.

### Propaganda Values

Entertainment apart, account must be taken of its indirect, persistent, pervasive instructional values. The advertisement which the films offered all types of cars, clothes, furniture, various labour-saving appliances were found to be of enormous value to the industries of the country in which the films were made.

There was an estimate made some years ago by the Department of Commerce in Washington to the effect that the 40 million feet of film then exported each year by American companies produced a trade of 40 million dollars for that country. That is a very definite measure in trade alone of the influence of American films abroad.

Hence, partly such campaigns as that in England which ended in the appearance on the Statute Book of the Cinematograph Films Act of 1927, which had been successful beyond the wildest expectations of its promoters. Some of its more important results were as follows:—

Close on 500 British feature films have been registered at a production cost of probably between £6 and £7 millions. Studios have been erected and equipped capable of producing between 150-200 feature films a year, the cost of such studios and equipment amounting to not less than £2½ millions.

In the film year ending March 31 last 154 feature films were registered, the aggregate cost of production of which must have been well over £2 millions. From 75 to 80 per cent. of this amount went, directly, or indirectly, to British labour in payment for British services.

There were signs of the beginnings of an export trade in British films to the markets of the Empire and to other English-speaking countries, but progress here is at present very slow and very difficult.

The public, the Press, and the exhibitor are now agreed that the average British film is more attractive and provides better entertainment for our own people than the average American film, and that the best British films are at least as good as the very best American films costing four to eight times as much to produce.

When the Quota Bill was before the House of Commons, from 95 to 97 per cent. of American films were being shown on our screens; this figure is now reduced to 82 per cent.

### The Next Step

Nevertheless, until British films attain the position for which they have striven so long the question of their influence is an empty one. Organisation and enterprise were obviously necessary factors in bringing about a successful result, but unless these could be associated with pictures the public would pay to see, all our efforts were vain and their influence was negligible.

For the first time we can now preen ourselves on the fact that our pictures are now good enough to compete for the favour of kinemagoers in many parts of the world with the best product of the world's studios.

London is again becoming the film market of the world. The reports of every new picture screened in London are at once communicated to expectant buyers in the United States, Canada, Australia, and wherever the English language is spoken.

This is not all, for in foreign markets such as Scandinavia, Czecho-Slovakia, Spain, South American countries, Holland, Poland, China and Japan—all countries in which the market is too restricted to admit the creation of a domestic film-production industry whose films could compete with the scales of production of the American and British Industries—an ever-growing market exists for British films.

*(Continued on page 5)*

## *In This Issue*

An interesting legal point has cropped up in connection with the refusal of a Welsh Council to sanction S.O. page 5
Twickenham voted in favour of S.O. on Tuesday ... page 5
A loss of £157,000 is reported on the bankruptcy proceedings of the Blattner Pict. Corp page 5
Simon Rowson addressed the British Empire Society on Monday on British films page 3
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S. ROWSON

## *8 mm. KODAK CAMERA FOR AMATEURS*

### *Precision of Picture Quality*

KINEMATOGRAPHY has become during recent years the hobby of a large number of people, and its popularity has led the Kodak company to cater for an even larger number of people who are potentially amateur kinematographers. For this purpose they have introduced a new kine-camera (the Cine-Kodak 8) film and projector, which was demonstrated for the first time in this country on Tuesday at Kodak headquarters, Kingsway.

### The Precision Camera

A marvellous ingenuity has entered into the manufacture of the apparatus. The camera itself, not an inch and a half in width, is of dimensions (6 in. by 4 in.) which enable it to be accommodated in an ordinary lounge or sports jacket pocket. It has a viewfinder in its handle, its lens is a Kodak *f*3.5 anastigmat, its motor is hermetically closed and works in oil, with a governor to ensure constancy, and an exposure guide and a footage indicator built into the camera.

### 16 mm. Split

The film used is 25 ft. of 16 mm., half of which is exposed during a run. Then one changing operation, and the unexposed half is ready for exposure. During processing the film is reversed, split up the middle, and joined end to end making one positive film of 50 ft. in length and 8 mm. wide, with 4,000 pictures.

This length of film, originally 25 ft. in length, is thus equal to 100 ft. of 16 mm. or 250 ft. of 35 mm. film.

### Picture Quality

When thrown upon the screen the pictures were marvels of clarity and quality. This, explained E. A. Robins, of Kodak's technical department, is due to a discovery by which the silver grain in the emulsion is very much finer, and the resultant tiny picture can be magnified 43,000 times without loss of definition.

The picture quality of the film was shown during the demonstration by the quality of cloud textures, the clearness of both near and distant scenes, and one picture which looked straight into the eye of the setting sun with no suspicion of halation.

Other pictures shown depicted the manufacture of the Cine-Kodak 8. These were taken with the camera itself under artificial light, and demonstrated the remarkable quality of the *f*3.5 lens.

The demonstration was attended by a large number of amateur and professional photographers, who expressed themselves delighted with the results.

The camera will sell at £9 17s. 6d., and the projector for £9 9s.

*(Continued from foot of column 4.)*

Based on the above figures, the net profit for the year amounts to £337,556, compared with £323,587.

Four new theatres were completed and opened by the company and its subsidiaries during the year under review, while the Dominion Theatre, London, was purchased on January 16 last.

A freehold site has been purchased in Derby upon which it is proposed to erect a modern kinema seating 2,000.

The twenty-third annual ordinary general meeting of the company will held at Film House, Wardour Street, W.1, on Thursday, March 30, at 12 o'clock noon.

## SAM ECKMAN STILL K.R.S. CHIEF

### VICE-PRESIDENCY ABOLISHED

### BAN ON THREE-FEATURE PROGRAMMES

AT Tuesday's meeting of the Council of the Kinematograph Renters' Society, held at the K.R.S. offices, New Compton Street, the important business of selecting a President for the year was before the meeting.

It was unanimously agreed that Sam Eckman, jun., who has held the office for two years, should accept office for another year.

### Vice-Presidency to Lapse

In accordance with the Special Sub-Committee's recommendation on procedure, the Council agreed to eliminate the office of Vice-President.

The date of the annual meeting was fixed for April 11.

### Not in Industry's Best Interests

A matter which was discussed at some length was the question of exhibitors running three-feature programmes. This matter is likely to engage the serious attention of the Society and steps are in contemplation with the aim of preventing this. Renters regard this as not being in the best interests of the Industry, and certainly not in their own interests as members of the Industry.

It was decided that no annual dinner be arranged this year.

## *Scots Authorities' Powers*

### *Limited to Making Safety Rules*

An important announcement defining the powers in respect of kinema exhibitions of local authorities in Scotland was made in the House of Commons on Tuesday.

The matter arose from a question put by the Duchess of Atholl to the Secretary of State for Scotland. She asked if he was aware that local licensing authorities in Scotland only possessed powers to make regulations ensuring safety in kinemas.

Consequently, she pointed out, these authorities had no power to require the licensees to exhibit only films passed by the B.B.F.C. or to regulate the admission of children and young persons under sixteen to see films possessing an "A" certificate.

The Secretary of State was asked what action he proposed to take to protect the public and more especially children and young persons from the exhibition of unsuitable films.

Sir Godfrey Collins, in reply, stated that the local position in Scotland was as stated in the first part of the question, though he was not aware that the matter had been the subject of a judicial decision.

As regards the latter part of the question, Sir Godfrey pointed out that legislation would be required to change the present position, and he could not give any undertaking about this, but he intimated that he was at present engaged in reviewing the whole position.

## P.C.T.'S HALF-MILLION PROFITS

### Increase of £23,043 Over Last Year

A total profit for the year to January 31 last of £508,648, an increase of £23,043 compared with the previous financial year, is announced by Provincial Cinematograph Theatres.

The directors recommend that £65,000, compared with £45,000, be placed to general reserve, making a total of £400,000, that a sum of £84,000 be placed to reserve for depreciation, against £83,000, and that the dividend on the ordinary shares be maintained at 15 per cent.

After these appropriations and after charging income-tax £59,000, in comparison with £53,000, debenture stock sinking fund £22,574, against £21,252, and the preference and preferred ordinary dividends, there remains £121,147 to be carried forward, an increase of £574.

### A.P.P.H. 10 Per Cent. Dividend

Associated Provincial Picture Houses, Ltd., a subsidiary, has maintained the dividend of 10 per cent. on its ordinary shares, and Albany Ward Theatres, Ltd., a dividend of 8¾ per cent.

*(Continued at foot of column 3.)*

A

# METHODS OF FLOODLIGHTING

## Brightness Factors of Building Material

(*Continued from page 47*)

(2) To obtain an entirely different night picture from the daylight appearance.

Much has been spoken and written of floodlighting's effect on reversing shadows and producing grotesque effects, and in this connection much criticism and counter-criticism has passed between architects and engineers.

It seems that the ultimate solution to this problem must rest with the architect.

### 1.—Reflection Factor of Building

The effectiveness of a floodlighting installation is entirely dependent upon the amount of light reflected by the building surface; thus, floodlighting on a perfectly black building produces no result whatever, while a dark stone surface with a reflection factor of 20 per cent. requires four times the light to appear equally as bright as a white stone surface with a reflection factor of 80 per cent.

Buildings which have become darkened with age can, however, be effectively illuminated after cleaning, and in view of the fact that the cost of cleaning averages about 5s. per square yard of surface, this is certainly a less expensive method of approaching the problem than that of using excessive wattage to produce the same result.

### When Buildings Age

Light-coloured stone as a facing for buildings appears to continue in popularity, even in our grimiest cities, and while this surface is an excellent reflector of light when new, it deteriorates in this respect fairly rapidly, with the result that to produce the same brightness it is necessary after a year or two to increase considerably the amount of light projected on it.

An excellent example of compensation for ageing of the building surface was effected on the Selfridge's building, where two projectors per section were installed on the comparatively new stonework of the extension and three projectors on the older portion of the building, so that approximately the same brightness obtained throughout.

### 2.—Brightness Factor of Surroundings

A building illuminated to a given brightness will stand out more or less from its surroundings according to the brightness of objects or buildings in the immediate vicinity. Such contributory matters as the street lighting and the distracting influence of electric signs have also to be taken into account in determining the illumination to provide.

It is quite obvious that a building in an important and well-lighted street will require greater illumination to be equally outstanding as one in a suburban area, while the floodlighting of a light-coloured isolated building on, say, an arterial road, can be effected with an astonishingly low wattage.

### Illuminating by Sections

In the early days of floodlighting, it was the usual practice to assume that the whole building front would be floodlighted, but latterly there has been a tendency to floodlight only the upper sections of buildings in crowded city areas where the close packing of comparatively high structures prevents much view on the whole elevation at one time. The London Underground headquarters at St. James's Park and the Shell-Mex building are well-known London examples of this tendency. There are no particular technical difficulties in the way of such floodlighting, especially where the upper section is set back so that the projectors can be mounted on the lower roof; it is for architects to decide whether floodlighting of this kind is satisfactory.

When an elevation is designed with the express object of producing unusual night effects, very interesting results are obtainable by the brilliant floodlighting of certain sections of the façade, while other sections are left in comparative darkness.

This localised application of floodlighting in which the gradation of light on the surface is controlled to a nicety, has not, up to the present, received very much attention, due, in all probability, to the fact that the installation of floodlighting has been an engineer's job. It represents, however, a valuable field for experiment, and it may be that the future development of floodlighting under the ægis of the architectural profession will be along such lines as these.

### Requirements

To prove effective, a floodlight projector must be a carefully constructed and accurate piece of apparatus, since the efficient light control necessitates good optical properties and the type of service necessitates a high degree of robustness.

The increasing popularity of floodlighting has given rise to the production of inferior apparatus which is frequently nothing more than a mirror-lined tin box containing a lamp, but the discriminating user avoids the employment of such apparatus even for the most temporary installations, and relies on those manufacturers who have had many years' experience in the development of this special apparatus.

### Components

The essential elements of a floodlight projector comprise a weather-proof casing containing a suitable lamp-holder, with provision for adjustment, and a reflector to control the distribution of light, the case being provided with a glass front and means of access for cleaning and renewing of lamps. This apparatus can be mounted on various stands or bases to render it suitable for use in a variety of positions, and provision is usually made for the cases to be swivelled in the vertical and horizontal axes to permit the beam to be trained in the requisite direction.

### Beam Characteristics

From the design point of view, the most important feature of a floodlight projector is the beam of light it produces. This beam is specified as of a certain "spread," or "divergence." A beam of 20 deg. divergence, for example, would be in the form of a cone of light with a solid angle of 20 deg.

The best known beam producer is undoubtedly the searchlight, which produces a high intensity beam of very narrow divergence. It depends for its action upon the use of a very small source of light in conjunction with a mirror of parabolic contour.

Similar optical principles are employed in many commercial floodlights, although it is possible to use less accurate reflectors, and gas-filled lamps as light sources, on account of the wider beam spreads allowable.

Economic considerations restrict the diameter of floodlights to about 2 ft. 6 in., while the largest light source normally employed has a consumption of 1,500 watts.

Floodlight projectors producing narrow beams are employed for long distance projection, as across roadways, while wide beams are necessary for close-up work, where the throw is very limited. Beam spreads range from 12 deg. to 100 deg., and the divergence of any particular projector is usually variable within certain limits by adjustment of the lamp position in respect to the reflector.

### Method of Installation

One of the most important points in connection with the satisfactory design of floodlighting installations is the concealment of the projectors. It is of paramount importance that this point must be carefully considered by the architect when planning a building which may have to be floodlighted at some time. It should be impossible for the observer to see where the light is coming from, and the more mysterious the effect the more attractive will be the installation.

Where general floodlighting of the surface is contemplated, the lighting should never be patchy, but absolute evenness of illumination, on the other hand, is not by any means essential to produce a pleasing effect. Any changes in illumination should be so gradual in nature, however, that they are not apparent to the eye. In testing floodlighting installations it is no uncommon thing to find that the illumination on the lower part of the building is many times greater than that at the top, although the building appears evenly lighted on account of the steady grading of the light on a surface which may be 80 to 100 ft. in height.

### Types of Floodlighting

The following are the main categories under which the methods of installing floodlight projectors can be grouped:—

1. *Long range floodlighting from adjacent buildings.* This system, in which it is usual to employ two or three batteries of floodlights situated on roofs of adjacent buildings, enables even illumination to be obtained over the floodlighted surface, since the beams strike the surface more or less normally. It permits of accurate training of projectors, and provides a very flexible installation enabling special emphasis to be given to prominent features of the façade.

Throws much in excess of 100 yards should be avoided, due to atmospheric absorption, and even with shorter throws than this, the light loss on misty nights is considerable.

For this type of service, floodlight projectors with parabolic mirrors and floodlight projector lamps are usually employed as a beam of narrow divergence is required.

2. *Medium range floodlighting from projectors mounted on posts in the vicinity of the building.* This type of installation solves the problem of locating the projectors where facilities do not exist for mounting on adjacent buildings.

If permission can be obtained to mount the projectors on tramway standards or lamp-posts, care must be taken to ensure that the floodlights are not unsightly. Where special posts are erected for this purpose, ornamental lanterns housing floodlights have been recently employed with considerable success, but unless a considerable number of such posts are available, the area which can be illuminated is somewhat limited.

3. *Short range floodlighting from projectors mounted on the ground in front of the building where a forecourt or courtyards exist.* This system enables wide angle projectors housing standard gas-filled lamps to be employed, but lends itself only to the general flooding of the whole building surface. The projectors should be mounted a distance from the building of at least one-third the height to be illuminated, and care must be exercised to prevent glare being experienced by people leaving the building.

4. *Short range floodlighting from projectors mounted on balcony, canopy, or marquee.* This system is similar in nature to the previous one, but where the balcony projection is less than 10 ft., the upper part of the building tends to be poorly illuminated.

In modern buildings, where setting back occurs at various levels, this system, repeated on the different tiers, proves very effective indeed, and enables striking emphasis to be given to such breaks in the structural lines.

5. *Short range floodlighting by projectors mounted on brackets fixed to the building surface.* Due to the limitation of overhang for brackets, it is difficult to illuminate to a considerable height by this method, although it is possible to produce interesting localised effects. For obvious reasons care must be exercised in the masking of floodlight projectors mounted in such a manner in order to avoid a crude appearance.

### Conclusion

The field for floodlighting continues to expand, and it is not possible in a short space of time to give more than a cursory review of the subject. Perhaps enough has been said, however, to show that this system of illumination is one deserving the architect's closest attention, and one where the engineer desires his guidance in the more artistic development of the subject.

It is apparent that given a reasonable amount of space for installing his equipment, the engineer, with the present wide range of efficient apparatus at his command, can produce almost any lighting effect on a building exterior by means of projected light. It remains for the architect to give his opinion as to what effect is desirable.

*By courtesy of Bath "Chronicle and Herald"*

*Architect's drawing for a proposed kinema to be erected in Bath with frontages to Southgate Street and St. James' Parade. W. H. Watkins and Morgan Willmott, F/F.R.I.B.A. are the architects*

# BAIRD HOME TELEVISOR

## Demonstrated Before R.P.S.

LAST summer the *Kine.* was able to publish details of the televised transmission of the Derby, which was demonstrated at the Metropole Theatre, Victoria, S.W.1. Last Monday, March 13, the latest Baird home model televisor was demonstrated at the Royal Photographic Society, Russell Square, W.C.1, by H. J. Barton-Chapple, of the Baird Television Co.

The B.B.C. television transmissions, of course, commence at 11 p.m., and the meeting opened at 10.30 p.m. with some remarks from Mr. Chapple, chiefly on what had already been achieved in television and what was likely to be achieved in the future. He mentioned the Metropole demonstration, when a screen measuring 7 ft. by 3 ft. was used, which size is now being used in experiments.

Two other recent achievements also were mentioned: in May of last year the first two-way television service was inaugurated in Paris, the instruments being fitted in an ordinary telephone cabinet, so that one could see as well as hear the person with whom one was in communication. Last year, also, a television set was for the first time installed on a railway train, an L.N.E.R. train being equipped with great success.

The instrument which was demonstrated at the R.P.S. consisted of a small rectangular box, with a ground-glass screen extended on bellows, the screen measuring about 8 in. by 4 in.

### Drum with 30 Mirrors

Inside the box is first of all a projection lamp, which shines upon a mirror drum. This drum, which is mounted on a horizontal spindle and driven by a small motor, consists of 30 mirrors, each set at a slightly different angle from the next, with the result that the spot of light reflected from the mirror upon the screen explores the image line by line, the spot moving from top to bottom in lines from right to left.

The mirror drum rotates at a speed of 750 r.p.m., providing 12½ pictures per second. The intensity of the light is controlled by a patented device—presumably some form of Nicol prism—so that as the varying intensity of light reflected from the subject in the studio modulates the output of several photo-electric cells, so the intensity of light on the television screen is similarly modulated, giving the light and shade which build up the picture.

Vision was being transmitted on the London Regional wavelength of 261.3 metres, and the accompanying sound on Midland Regional at a wavelength of 398.9 metres.

At zero hour—11 p.m.—the typical television hum was heard in the loudspeaker of an ordinary radio set, and the television set was then switched on. It is only fair to add that the set had only been installed a few hours previously, and had not yet been tested. Actually, about ten minutes elapsed before the speed became sufficiently stable and synchronised to give a recognisable picture, and even then it was for a time moving up and down the screen in the manner of a kinematograph picture when the projector racking is altered.

### Synchronism Difficulty

This, of course, was due to the minute differences in speed between transmitter and receiver. Obviously, synchronism is still a serious difficulty; the method used for synchronising in the Baird system is to take advantage of the black "mask-line" between pictures, the transmitted signal of which exerts a synchronous braking force upon a magnetically controlled toothed drum.

The quality and intensity of light were not much inferior to that of the various types of automatic kinematograph projectors to be seen at exhibitions. The question of frequency band is, however, acute. Although persons and dresses were clearly discernible with a fair amount of detail, the 30 vertical lines were clearly visible in the reconstituted picture.

Owing to the limitations of the transmission frequency band, it is not at present practicable to make use of a greater number of lines, to give a finer grain, as would obviously be necessary for ordinary public exhibitions, although in many countries a 60-line screen is being standardised.

One's conclusion after seeing this demonstration was that, while television is a wonderful scientific achievement, it is not yet entertainment. Mr. Chapple wisely refused to commit himself as to how long must elapse before this stage is reached.

# LONDON GUILD DANCE

## EARLY NEXT MONTH

The first dance to be organised by the London Court of the Guild of British Kinema Projectionists and Technicians will be held at the Portman Rooms, Baker Street (two minutes from Metropolitan Station), on Friday, April 7.

Since it is being organised primarily for projectionists, although the entire Trade are cordially invited, the function will commence at 11 p.m. and continue on until the small hours. Arrangements have been made for breakfasts to be served between 3 and 5 a.m., and a special extension of the licence is being granted. A late motor-coach service will be operative, and will cover all parts of London.

The demand so far for tickets indicates that there will be a record gathering, and early application for tickets (single 3s. 6d., double 6s.) is urged. These may be obtained from S. T. Perry, Empire Theatre, Leicester Square; F. A. Woods, Forum Cinema, Villiers Street, Strand; E. G. Purdy, Electrical Carbon Equipment Co., 109, New Oxford Street; A. E. Dean, 56, Waterton Road, Maida Hill, W.9; F. G. Humberstone, Western Electric Co., Bush House, Aldwych, W.C.2; or from any official or member of the General Council of the G.K.P.T., and from any Trade house.

Many Trade celebrities are expected, and these details will be announced later.

# KNIGHT'S QUICK WORK

## DURING WEEK END

Kinema owners will read with interest of the latest achievement of Knight and Co. (Engineers), Ltd., of Winchmore Works, Chase Road, London, N.14.

The console lift recently installed by this firm at the Carlton Kinema, Norwich, was delivered just prior to the end of the last performance on Saturday night, February 25. Erection was commenced at midnight, and by noon on February 26 the lift was complete in every particular and had taken up and down a test load of six men.

The importance of this accomplishment cannot be over-emphasised, particularly in the case of owners of kinemas who contemplate installing an organ and lift in a running theatre, where an interruption in performances results in loss of revenue.

## *BRIGHT IDEAS*

***A prize of 5/- has been awarded to W. E. Warner, 65, Pear Tree Lane, Welwyn Garden City, for the Bright Idea printed in last week's "Kine"***

# Forthcoming Trade Shows

**"EVIDENCE OF TRADE SHOW."**

*On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.*

*It is sufficient to quote this page number and date of issue when filling in Form D.*

## LONDON

| DATE. | | | TITLE OF FILMS. | STARS. | SHOWN BY. | PLACE. | TIME. |
|---|---|---|---|---|---|---|---|
| Wed.. | Mar. | 15 | The Ironmaster ... ... ... | Reginald Denny ... | Ideal ... ... | Prince Edward ... ... ... | 3 |
| .. | .. | 15 | Keyhole Katie ... ... ... | ——— ... | Ideal ... ... | Prince Edward ... ... ... | 3 |
| .. | .. | 15 | What the Stars Foretell—Nos. 1-3 | ——— ... | Betta ... ... | Prince Edward ... ... ... | 3 |
| .. | .. | 15 | State Fair ... ... ... ... | Janet Gaynor ... ... | Fox ... ... | Piccadilly New Theatre ... ... | 11 |
| .. | .. | 15 | I'm An Explosive ... ... | ——— ... | Fox ... ... | Cambridge ... ... ... ... | 8.30 |
| .. | .. | 15 | The Blarney Stone ... ... | Tom Walls ... ... | W. & F.... ... | Cambridge ... ... ... ... | 8.30 |
| .. | .. | 16 | Up For the Derby ... ... | Sydney Howard ... | W. & F.... ... | Prince Edward ... ... ... | 8.45 |
| Thur.. | .. | 16 | Ghosts of the Golden West : The Land of Montezuma : Around the Clock. | ——— ... | Famous Films ... | RCA Theatre ... ... ... | 11 |
| .. | .. | 17 | Officer 13 ... ... ... ... | Monte Blue ... ... | Ideal ... ... | Prince Edward ... ... ... | 3 |
| Fri.. | .. | 17 | As the Crows Fly .. ... | ——— ... | Ideal ... ... | Prince Edward ... ... ... | 3 |
| .. | .. | 17 | A Co-Respondent's Course ... | Donalda Warne... ... | Universal ... ... | Own Theatre ... ... ... | 10.30 |
| .. | .. | 17 | Non-Stop Variety, No. 3 ... | ——— ... | Universal ... ... | Own Theatre ... ... ... | 10.30 |
| .. | .. | 21 | The Death Kiss ... ... ... | Adrienne Ames ... | Ideal ... ... | Prince Edward ... ... ... | 3 |
| Tues.. | .. | 21 | Tooth Will Out ... ... ... | Jack Williams ... ... | Ideal ... ... | Prince Edward ... ... ... | 3 |
| .. | .. | 21 | So This is Africa ... ... | ——— ... | U.A. Columbia ... ... | Cambridge ... ... ... ... | 8.45 |
| .. | .. | 1 | Partners Two : Snow Time ... | ——— ... | U.A. Columbia ... ... | Cambridge ... ... ... ... | 8.45 |
| .. | .. | 1 | No Man of Her Own ... ... | Clark Gable ... ... | Paramount ... ... | Carlton ... ... ... ... | 10.30 |
| .. | .. | 21 | Hollywood Parade ... ... | ——— ... | Paramount ... ... | Carlton ... ... ... ... | 10.30 |
| .. | .. | 21 | The Woman in His House ... | Ann Harding ... ... | Radio ... ... | Phœnix ... ... ... ... | 3 |
| .. | .. | 22 | Mystery of the Wax Museum ... | Lionel Atwill ... ... | Warner ... ... | Prince Edward ... ... ... | 3 |
| Wed.. | .. | 22 | Private Wives ... ... ... | ——— ... | British Lion ... ... | Cambridge ... ... ... ... | 3 |
| .. | .. | 22 | The Mysterious Rider ... ... | Kent Taylor ... ... | Paramount ... ... | Carlton ... ... ... ... | 10.30 |
| .. | .. | 22 | Romantic Melodies ... ... | ——— ... | Paramount ... ... | Carlton ... ... ... ... | 10.30 |
| .. | .. | 22 | Lucky Devils ... ... ... | Bill Boyd ... ... | Radio ... ... | Prince Edward ... ... ... | 3 |
| .. | .. | 22 | The Rustlers Round Up ... | Tom Mix ... ... | Unversal ... ... | Rialto ... ... ... ... | 10.30 |
| .. | .. | 22 | Double Bluff ... ... ... | Carol Coombes ... ... | Universal ... ... | Rialto ... ... ... ... | 10.30 |
| .. | .. | 23 | King of the Ritz ... ... | Stanley Lupino ... ... | Gaumont... ... ... | Prince Edward ... ... ... | 8.45 |
| Thur.. | .. | 23 | Penguin Pool Mystery ... ... | Edna May Oliver ... | Radio ... ... | Prince Edward ... ... ... | 3 |
| .. | .. | 23 | Excess Baggage ... ... ... | ——— ... | Radio ... ... | Prince Edward ... ... ... | 3 |
| .. | .. | 24 | The Kid's Last Fight ... ... | Douglas Fairbanks, Jnr. ... | Warner ... ... | Phœnix ... ... ... ... | 3 |
| Fri.. | .. | 24 | Money for Speed ... ... ... | ——— ... | United Artists ... ... | Cambridge ... ... ... ... | 8.45 |
| .. | .. | 24 | Campus Code ; The Minstrel Show. | ——— ... | U.A. Columbia ... ... | Cambridge ... ... ... ... | 8.45 |
| .. | .. | 24 | The Crime of the Century ... | Jean Hersholt ... ... | Paramount ... ... | Carlton ... ... ... ... | 10.30 |
| .. | .. | 24 | Sleepy Time Down South ... | ——— ... | Paramount ... ... | Carlton ... ... ... ... | 10.30 |
| .. | .. | 28 | Our Fighting Navy ... ... | ——— ... | Butcher ... ... | Palace ... ... ... ... | 3 |
| Tues.. | .. | 29 | Trailing the Killer ... ... | Cæsar the Wolf Dog ... | Ideal ... ... | Prince Edward ... ... ... | 3 |
| Wed.. | .. | 29 | The Hitch Hiker ... ... ... | ——— ... | Ideal ... ... | Prince Edward ... ... ... | 3 |
| .. | .. | 31 | Uptown, New York ... ... ... | Jack Oakie ... ... | Ideal ... ... | Prince Edward ... ... ... | 3 |
| Fri.. | .. | 31 | Boy, Oh Boy ... ... ... | ——— ... | Ideal ... ... | Prince Edward ... ... ... | 3 |

## BELFAST

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Tues., | Mar. | 21 | Discord ... ... ... ... | Owen Nares ... ... | Paramount ... ... | Picture House ... ... ... | 10.45 |
| Wed., | .. | 22 | The Good Companions ... ... | Jessie Matthews ... | Ideal ... ... | Classic ... ... ... ... | 10.45 |

## BIRMINGHAM

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 17 | The Wishbone ... ... ... | Nellie Wallace ... ... | M-G-M ... ... | Scala ... ... ... ... | 10.30 |
| .. | .. | 17 | State Fair ... ... ... ... | Janet Gaynor ... ... | Fox ... ... | Futurist ... ... ... ... | 10.30 |
| .. | .. | 17 | The Blarney Stone ... ... | Tom Walls ... ... | W. & F.... ... | West End ... ... ... ... | 10.30 |
| Tues., | .. | 21 | The Crime at Blossoms ... ... | Hugh Wakefield ... | Paramount ... ... | Futurist ... ... ... ... | 10.45 |
| .. | .. | 21 | Men Must Fight ... ... ... | Diana Wynyard ... | M-G-M ... ... | Scala ... ... ... ... | 10.30 |
| .. | .. | 21 | The Woman in His House ... | Ann Harding ... ... | Radio ... ... | West End ... ... ... ... | 10.30 |
| Wed., | .. | 22 | The Bitter Tea of General Yen | Barbara Stanwyck ... | U.A. Columbia ... ... | Forum ... ... ... ... | 10.30 |
| .. | .. | 22 | Lucky Devils ... ... ... | Bill Boyd ... ... | Radio ... ... | West End ... ... ... ... | 10.30 |
| Thur., | .. | 23 | Penguin Pool Mystery ... ... | Edna May Oliver ... | Radio ... ... | West End ... ... ... ... | 10.30 |

## CARDIFF

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 17 | To-night Is Ours ... ... ... | Claudette Colbert ... | Paramount ... ... | Capitol ... ... ... ... | 11 |
| .. | .. | 17 | Blondie Johnson ... ... ... | Chester Morris ... ... | First National ... ... | Empire ... ... ... ... | 11 |
| .. | .. | 17 | Infernal Machine ... ... ... | Chester Morris ... ... | Fox ... ... | Park Hall ... ... ... ... | 10.45 |
| .. | .. | 17 | Slightly Married ... ... ... | Evalyn Knapp ... ... | Butcher ... ... | Olympia ... ... ... ... | 11 |
| Tues.. | .. | 21 | Nagana ... ... ... ... | Tala Birell ... ... | Universal ... ... | New Imperial ... ... ... | 11 |
| .. | .. | 21 | State Fair ... ... ... ... | Janet Gaynor ... ... | Fox ... ... | Park Hall ... ... ... ... | 10.45 |
| .. | .. | 21 | Soldiers of the King ... ... | Cicely Courtneidge ... | W. & F.... ... | Empire ... ... ... ... | 3 |
| .. | .. | 21 | The Blarney Stone ... ... | Tom Walls ... ... | W. & F.... ... | New Theatre ... ... ... | 11 |
| .. | .. | 21 | The Woman in His House ... | Ann Harding ... ... | Radio ... ... | Empire ... ... ... ... | 10.45 |
| Wed., | .. | 22 | The Bitter Tea of General Yen | Barbara Stanwyck ... | U.A. Columbia ... ... | New Imperial ... ... ... | 11 |
| .. | .. | 22 | Up For the Derby ... ... | Sydney Howard ... | W. & F.... ... | Empire ... ... ... ... | 3 |
| .. | .. | 22 | Lucky Devils ... ... ... | Bill Boyd ... ... | Radio ... ... | New ... ... ... ... | 10.45 |

## GLASGOW

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 17 | Counsel's Opinion... ... ... | Henry Kendall ... ... | Paramount ... ... | Green's Playhouse ... ... | 11 |
| Tues., | .. | 21 | Slightly Married ... ... ... | Evalyn Knapp ... ... | Butcher ... ... | Cranston's P.H. ... ... | 11 |
| .. | .. | 21 | The Blarney Stone ... ... | Tom Walls ... ... | W. & F.... ... | New Savoy ... ... ... | 11 |
| .. | .. | 21 | The Woman in His House ... | Ann Harding ... ... | Radio ... ... | Picture House ... ... ... | 10.45 |
| Wed., | .. | 22 | The Wishbone ... ... ... | Nellie Wallace ... ... | M-G-M ... ... | La Scala ... ... ... ... | 11 |
| .. | .. | 22 | The Crime at Blossoms ... ... | Hugh Wakefield ... | Paramount ... ... | Green's Playhouse ... ... | 11 |
| .. | .. | 22 | Up For The Derby ... ... | Sydney Howard ... | W. & F.... ... | New Savoy... ... ... | 11 |
| .. | .. | 22 | Lucky Devils; Little Orphan Annie. | ——— ... | Radio ... ... | Picture House ... ... ... | 10.45 |
| Thur., | .. | 23 | The Bitter Tea of General Yen | Barbara Stanwyck ... | U.A. Columbia ... ... | La Scala ... ... ... ... | 10.45 |
| .. | .. | 23 | Their Night Out ... ... ... | Claude Hulbert ... | Wardour ... ... | Regal ... ... ... ... | 11 |
| .. | .. | 23 | Penguin Pool Mystery ... ... | Edna May Oliver ... | Radio ... ... | Picture House ... ... ... | 10.45 |

## LEEDS

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 17 | The Crime at Blossoms ... ... | Hugh Wakefield ... | Paramount ... ... | Paramount ... ... ... | 10.45 |
| .. | .. | 17 | Self Defence ... ... ... | Pauline Frederick ... | Pathé ... ... | Rialto ... ... ... ... | 11 |
| .. | .. | 17 | Up For the Derby ... ... | Sydney Howard ... | W. & F.... ... | Scala ... ... ... ... | 11 |
| Tues., | .. | 21 | The Bitter Tea of General Yen | Barbara Stanwyck ... | U.A. Columbia ... ... | Rialto ... ... ... ... | 11 |
| .. | .. | 21 | The Woman in His House ... | Ann Harding ... ... | Radio ... ... | Scala ... ... ... ... | 10.45 |
| Wed., | .. | 22 | Souls for Sables ... ... ... | Natalie Moorhead ... | Wardour ... ... | Rialto ... ... ... ... | 11 |
| .. | .. | 22 | Lucky Devils; Little Orphan Annie. | ——— ... | Radio ... ... | Scala ... ... ... ... | 10.45 |
| Thur., | .. | 23 | The Wishbone ... ... ... | Nellie Wallace ... ... | M-G-M ... ... | Rialto ... ... ... ... | 10.45 |
| .. | .. | 23 | The Good Companions ... ... | Jessie Matthews ... | Ideal ... ... | Scala ... ... ... ... | 10.45 |

## LIVERPOOL

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 17 | Men Must Fight ... ... ... | Diana Wynyard ... | M-G-M ... ... | Scala ... ... ... ... | 11 |
| Tues., | .. | 17 | Infernal Machine ... ... ... | Chester Morris ... ... | Fox ... ... | Trocadero ... ... ... | 11 |
| Wed., | .. | 21 | The Crime at Blossoms ... ... | Hugh Wakefield ... | Paramount ... ... | Futurist ... ... ... ... | 10.45 |
| .. | .. | 22 | The Blarney Stone ... ... | Tom Walls ... ... | W. & F.... ... | Palais de Luxe ... ... ... | 11 |
| .. | .. | 22 | State Fair ... ... ... ... | Janet Gaynor ... ... | Fox ... ... | Trocadero ... ... ... ... | 11 |
| Thur., | .. | 22 | The Woman in His House ... | Ann Harding ... ... | Radio ... ... | Scala ... ... ... ... | 10.45 |
| .. | .. | 23 | Self Defence ... ... ... | Pauline Frederick ... | Pathé ... ... | Forum ... ... ... ... | 10.45 |
| .. | .. | 23 | Nagana ... ... ... ... | Tala Birell ... ... | Universal ... ... | Trocadero ... ... ... ... | 10.45 |
| .. | .. | 23 | Lucky Devils; Little Orphan Annie. | ——— ... | Radio ... ... | Palais de Luxe ... ... ... | 10.45 |

## MANCHESTER

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 17 | The Crime at Blossoms ... ... | Hugh Wakefield ... | Paramount ... ... | Paramount ... ... ... | 10.45 |
| .. | .. | 17 | Nagana ... ... ... ... | Tala Birell ... ... | Universal ... ... | New Oxford ... ... ... | 10.45 |
| Tues., | .. | 17 | The Good Companions ... ... | Jessie Matthews ... | Ideal ... ... | Piccadilly ... ... ... ... | 10.30 |
| .. | .. | 21 | Shorts ... ... ... ... | ——— ... | Paramount ... ... | Paramount ... ... ... | 10.45 |
| .. | .. | 21 | Self Defence ... ... ... | Pauline Frederick ... | Pathé ... ... | Theatre Royal ... ... ... | 10.45 |
| Wed., | .. | 21 | The Woman in His House ... | Ann Harding ... ... | Radio ... ... | Piccadilly ... ... ... ... | 10.45 |
| .. | .. | 22 | What ! No Beer ? ... ... | Buster Keaton ... ... | M-G-M ... ... | Market Street ... ... ... | 10.45 |
| Thur., | .. | 22 | Lucky Devils; Little Orphan Annie. | ——— ... | Radio ... ... | Piccadilly ... ... ... ... | 10.45 |
| .. | .. | 23 | The Bitter Tea of General Yen | Barbara Stanwyck ... | U.A. Columbia ... ... | Theatre Royal ... ... ... | 10.45 |
| .. | .. | 23 | Up For The Derby ... ... | Sydney Howard ... | W. & F.... ... | Piccadilly ... ... ... ... | 10.45 |

## NEWCASTLE

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 17 | The Secret of Madame Blanche | Lionel Atwill ... ... | M-G-M ... ... | Olympia ... ... ... ... | 11 |
| .. | .. | 17 | Hello, Everybody... ... ... | Kate Smith ... ... | Paramount ... ... | Paramount ... ... ... | 10.30 |
| Tues., | .. | 17 | The Blarney Stone ... ... | Tom Walls ... ... | W. & F.... ... | Queen's Hall ... ... ... | 10.45 |
| .. | .. | 21 | Counsel's Opinion... ... ... | Henry Kendall ... ... | Paramount ... ... | Paramount ... ... ... | 10.30 |
| .. | .. | 21 | The Bitter Tea of General Yen | Barbara Stanwyck ... | U.A. Columbia ... ... | Grainger P.H. ... ... ... | 10.30 |
| .. | .. | 21 | Infernal Machine ... ... ... | Chester Morris ... ... | Fox ... ... | Westgate P.H. ... ... ... | 10.30 |
| Wed., | .. | 21 | Up For The Derby ... ... | Sydney Howard ... ... | W. & F.... ... | Queen's Hall ... ... ... | 10.45 |
| .. | .. | 22 | Self Defence ... ... ... | Pauline Frederick ... | Pathé ... ... | Grainger P.H. ... ... ... | 10.45 |
| .. | .. | 22 | The Good Companions ... ... | Jessie Matthews ... | Ideal ... ... | Stoll P.H. ... ... ... ... | 11 |
| Thur., | .. | 22 | The Woman in His House ... | Ann Harding ... ... | Radio ... ... | Queen's ... ... ... ... | 10.45 |
| .. | .. | 23 | Slightly Married ... ... ... | Evalyn Knapp ... ... | Butcher ... ... | Stoll P.H. ... ... ... ... | 10.30 |
| | | 23 | Lucky Devils: Little Orphan Annie. | ——— ... | Radio ... ... | Queen's ... ... ... ... | 10.45 |

## NOTTINGHAM

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 17 | To-night is Ours ... ... ... | Claudette Colbert ... | Paramount ... ... | Elite ... ... ... ... | 10.45 |
| Tues., | .. | 21 | Counsel's Opinion... ... ... | Henry Kendall ... ... | Paramount ... ... | Elite ... ... ... ... | 10.45 |
| .. | .. | 21 | What ! No Beer ? ... ... | Buster Keaton ... ... | M-G-M ... ... | Scala ... ... ... ... | 11 |
| Wed., | .. | 22 | The Wishbone ... ... ... | Nellie Wallace ... ... | M-G-M ... ... | Scala ... ... ... ... | 11 |
| .. | .. | 22 | The Woman in His House ... | Ann Harding ... ... | Radio ... ... | Hippodrome ... ... ... | 10.30 |
| Thur., | .. | 23 | Lucky Devils; Little Orphan Annie. | ——— ... | Radio ... ... | Hippodrome ... ... ... | 10.30 |

## SHEFFIELD

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 17 | The Secret of Madame Blanche | Lionel Atwill ... ... | M-G-M ... ... | Olympia ... ... ... ... | 11 |
| .. | .. | 17 | What ! No Beer ? ... ... | Buster Keaton ... ... | M-G-M ... ... | Cinema House ... ... ... | 11 |
| .. | .. | 17 | To-night is Ours ... ... ... | Claudette Colbert ... | Paramount ... ... | Central P.H. ... ... ... | 10.45 |
| Tues., | .. | 17 | Soldiers of the King ... ... | Cicely Courtneidge ... | W. & F.... ... | Regent ... ... ... ... | 11 |
| Wed., | .. | 21 | The Blarney Stone ... ... | Tom Walls ... ... | W. & F.... ... | Cinema House ... ... ... | 11 |
| Thur., | .. | 22 | The Woman in His House ... | Ann Harding ... ... | Radio ... ... | Regent ... ... ... ... | 10.45 |
| .. | .. | 23 | Self Defence ... ... ... | Pauline Frederick ... | Pathé ... ... | Hippodrome ... ... ... | 10.45 |
| | | 23 | Lucky Devils; Little Oprhan Annie. | ——— ... | Radio ... ... | Central P.H. ... ... ... | 10.45 |


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This theatre has been successfully run for over 30 years, and is at present playing to big business. The seating capacity is 2,500, and is in extremely good condition.

The capital is quite nominal, and applications will be treated in the strictest of confidence.

***For full particulars write to:***

## Messrs. SIMON JUDE & WEST,

Chartered Accountants,
11/13, VICTORIA ST., LIVERPOOL.

# WAY & WALLER

***THE CINEMA SPECIALISTS.***

## PROFITABLE GOING CONCERNS

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|---|---|---|---|---|
| **LANCS** ... ... | 1800 | £3,000 p.a. | NIL. | Well equipped SUPER. |
| **SUFFOLK** ... ... | 1000 | £1,125 p.a. | £3,000 | Modern theatre, leading town. |
| **SURREY** ... ... | 475 | £750 p.a. | £2,500 | W.E. installed. Excellent condition. |
| **SURREY** ... ... | 320 | £375 p.a. | £300 | Good profits. Bargain. |
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| **WORCESTER** ... | 750 | £600 p.a. | £700 | Talkies paid up. Small opposition. |
| **HERTS** ... ... | 700 | £1,000 p.a. | £6,000 | First-class condition. Close to London. |
| **HERTS** ... ... | 960 | £1,250 p.a. | £3,000 | Reconditioned recently. |
| **NORTHANTS** ... | 850 | — | £4,500 | Leading market town. |
| **LONDON, E.** ... | 2000 | £2,500 p.a. | NIL | Largest house in district. |
| ,, **WEST END** | 1100 | £7,000 p.a. | NIL | Newly built. Large trade show income. |
| ,, **NORTH** ... | 1600 | £4,000 p.a. | NIL | Perfect condition. |
| ,, **S.E.** ... | 600 | £300 p.a. | £2,500 | Guaranteed profits. |
| ,, **S.E.** ... | 600 | £750 p.a. | £1,500 | Attractive hall. Good profits. |

***For the finest selection of available propositions consult***

## WAY & WALLER, 7, HANOVER SQUARE, W.1

***MAYFAIR 8022 (10 Lines).***

To Theatre and Cinema Proprietors.

## THE COLONNADE THEATRE VICTORIA TERRACE LEAMINGTON WARWICKSHIRE

IMPORTANT UNRESERVED SALE OF THE WHOLE OF THE VALUABLE FURNISHINGS AND EQUIPMENT.

650 EXCELLENT TIP-UP SEATS, including 300 with inlaid mahogany fronts, and 350 with polished wood and iron frames, and several lengths of seating with iron fittings.

VALUABLE SEMI-GRAND PIANOFORTE, with iron frame, by Broadwood; AMERICAN ORGAN by Smith American Organ Co.

COSTLY TELESCOPIC BI-UNIAL LANTERN with 8 brass-cased lenses.

LARGE QUANTITY OF EXPENSILE CINEMATOGRAPH APPARATUS; TWO E.M.I. ELECTRIC MOTORS.

Four Kesmor Ticket issuing machines.

NATIONAL OIL ENGINE.

C.R.E. type, 24 B.H.P. with Villiers starting engine, 15 K.W. dynamo and switchboard. In first-class condition.

THE LARGE DEAL STAGE.
56 ft. x 13 ft. with Proscenium.

DEAL STAGING.

A LARGE QUANTITY OF TIMBER, MATCHBOARDING, etc.

THE WHOLE OF THE 4 in. IRON H.W. PIPING.

And numerous effects.

**JAMES STYLES & WHITLOCK** are instructed to sell by auction on Thursday, 23rd MARCH, at 11 o'clock precisely.

ON VIEW on Wednesday, 22nd March, from 10 to 4, and on Day of Sale.

Auctioneers' Offices, Albert Street, Rugby (also at London, Oxford, Birmingham and Chipping Norton).

## FIRE CURTAINS

The oldest firm in this business guarantees satisfaction under all circumstances.
Over 100 fire curtains in this country stand as testimony to the efficiency of my work.

**FRANK BURKITT LTD**
VULCAN WORKS, LANT ST., BORO, S.E.1

## MUSICAL INSTRUMENTS FOR SALE

AUTOMATIC and Pneumatic Organ; records more can be obtained; over 60 pipes, very good tone; 4 ft. 6 in. wide, 2 ft. 6 in. deep, 7 ft. high; cost £240; no reasonable offer refused.—Town, 1, Trinity Street, S.E.1.

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WELL-KNOWN FILM SALESMAN REQUIRES AGENCY OR REPRESENTATION FOR NORTHERN IRELAND. OWN SALOON CAR. NOTHING BUT GOOD PROPOSITIONS CONSIDERED. SALARY OR EXPENSES-COMMISSION TERMS. PERSONAL INTERVIEW LONDON ANY TIME. A SALESMAN NOT AN "ORDER-TAKER." W. S., 16, Rosetta Avenue, Belfast.

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## FILMS FOR SALE AND WANTED

**WANTED, Silent Two-reel Comedies, Features and Serials, good condition, for cash.—L., Kinematograph Weekly.**

SERIALS, Features, Comedies, Educational; enormous selection; exports to all parts of the world; sale or hire.—Baer, 176, Wardour Street, W.1. Established 1907.

## LEGAL

DEEDS OF ARRANGEMENT ACT. IN THE MATTER OF A DEED OF ARRANGEMENT dated 2nd day of June, 1932, registered on the 9th day of June, 1932, between DOUGLAS CLARENCE JUNKIN, late of The Carlton Cinema, Hendon, in the County of London, as Debtor, and JOHN SIDNEY BRADLEY HOLE, of 240, High Holborn, London, W.C.1, as Trustee.

The Creditors of the above named DOUGLAS CLARENCE JUNKIN who have not already sent in their claims are required on or before the 31st day of March, 1933, to send in their names and addresses and particulars of their debts or claims to JOHN SIDNEY BRADLEY HOLE, of 240, High Holborn, London, W.C.1, in the County of London, the Trustee under the said Deed, failing which they will be excluded from the benefit of the dividend proposed to be declared.

Dated this 7th day of March, 1933.

J. S. BRADLEY HOLE,
Trustee under the said Deed.

Printed and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, W.C.
March 16, 1933

Kine WEEKLY

**SAM ECKMAN**
**To Serve Third Year as K.R.S. PRESIDENT**
*Page 3*

*Julius Hagen announces*

# TWO MORE SENSATIONAL PRODUCTIONS *from* TWICKENHAM FILM STUDIOS

[redacted]

*by* **ADRIAN BRUNEL**

*Music · Romance · The glamour of Sunny Spain!*

[redacted]

*by* **J. JEFFERSON FARJEON**

*An abandoned camera – the dumb witness of a ghastly crime*

*Thrilling! Daring! Original!*

**TWICKENHAM FILM STUDIOS**
LIMITED
ST. MARGARETS. MIDDLESEX. ENGLAND.

TELEPHONE
POPESGROVE 2257
(5 Lines)

TELEGRAMS & CABLES
TWICKFILM, TWICKENHAM
Bentley's Code

KINEMATOGRAPH WEEK

**IMPORT**

**"Ch**
**Lost**
**Chord**

*See opposite*

# LO

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*Members*
*evening list*
*Rowson on*
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**IMPORTANT**

"The Lost Chord"

*See opposite panel*

**Kinematograph WEEKLY**

No. 1353 Thursday, March 23, 1933 Vol. 193

**TRADE SHOW**

**CAMBRIDGE THEATRE**

**Tuesday Evening, April 4, at 8.30**

**All enquiries to A.P.D. 193, Wardour St., W.1.**

# LONDON THE WORLD FILM MARKET

## DOMINION DEMAND FOR OUR PICTURES

***Members of the Royal Empire Society on Monday evening listened to an after-dinner address from Simon Rowson on "British Influence Through the Film," containing facts and conclusions bearing evidence of much care in preparation and most impressive in their effect***

### SIMON ROWSON'S ADDRESS

SIMON ROWSON, in his address to the Royal Empire Society on Monday night on "British Influence Through the Film," gave some test figures he had recently collected from a number of independent sources which led him to the conclusion that last year the amount paid by the public into all the kinemas of Great Britain amounted to about £43,000,000.

That sum included about £7,000,000 for entertainment tax, leaving £36,000,000 for the aggregate of box-office receipts less tax. The price paid per admission averaged about 9d., which represented about 960 million admissions per year, or 18½ millions per week in the kinemas of Great Britain. If to this figure were added an amount to represent the admissions in Ireland—both Ulster and the Irish Free State—the results pointed to about 20 millions average per week throughout the British Isles.

A film like "City Lights" was seen by about 15 million people in this country alone; such a film as "Sunshine Susie" was seen by about 10 million; whilst "Rome Express" and "Jack's the Boy" would be seen by 11 to 12 millions. A moderately successful picture must count on an aggregate audience of at least 7 to 8 millions before it can produce a profit to the producer.

These figures relate only to the British Isles, and ignore any additional patronage which a successful picture can attract in the Empire, in the United States, and in other countries where English-speaking pictures can be made to circulate.

#### A Means to an End

The critic of the modern commercial kinema, said Mr. Rowson, was too apt to ignore the significance of these figures. The structure of the Industry, the character of its products, the methods of sale to the exhibitors and the public, all showed evidences of adaptation to a special kind of audience of known but limited extent.

A picture was made, sold, and exhibited so as to appeal to the widest possible aggregate of audiences throughout the country. If it ultimately fell short in that appeal, the admissions would be reduced, the revenues attributable to the picture would fall, the sums accruing to the distributors would be correspondingly diminished, and the sums finally paid to the producer would suffer in proportion.

The modern film was like the more popular newspaper, built for and dependent upon very wide circulation; and the very extent of its circulation determined on the one hand the sum which could be invested to advantage in the film, and on the other hand the character and grade of the story which could be told through this medium.

From many quarters had proceeded, and was still proceeding, a continuous fusillade of criticism, commentary, and friendly and unfriendly suggestion, directed at the Industry and aiming at bringing about a change in the character of its popular appeal. It could be confidently stated that every attempt to change its present character by force would bring irretrievable hurt to the kinema. Reform in the kinema was possible, but it must proceed from within, and not be forced on it from outside.

#### Propaganda Values

Entertainment apart, account must be taken of the indirect, persistent, pervasive instruction and values. The advertisement which the films offered all types of cars, clothes, furniture, various labour-saving appliances were found to be of enormous value to the industries of the country in which the films were made.

There was an estimate made some years ago by the Department of Commerce in Washington to the effect that the 40 million feet of film then exported each year by American companies produced a trade of 40 million dollars for that country. That is a very definite measure in trade alone of the influence of American films abroad.

Hence, partly such campaigns as that in England which ended in the appearance on the Statute Book of the Cinematograph Films Act of 1927, which had been successful beyond the wildest expectations of its promoters. Some of its more important results were as follows:—

Close on 500 British feature films have been registered at a production cost of probably between £6 and £7 millions. Studios have been erected and equipped capable of producing between 150-200 feature films a year, the cost of such studios and equipment amounting to not less than £2½ millions.

In the film year ending March 31 last 154 feature films were registered, the aggregate cost of production of which must have been well over £2 millions. From 75 to 80 per cent. of this amount went, directly, or indirectly, to British labour in payment for British services.

There were signs of the beginnings of an export trade in British films to the markets of the Empire and to other English-speaking countries, but progress here is at present very slow and very difficult.

The public, the Press, and the exhibitor are now agreed that the average British film is more attractive and provides better entertainment for our own people than the average American film, and that the best British films are at least as good as the very best American films costing four to eight times as much to produce.

When the Quota Bill was before the House of Commons, from 95 to 97 per cent. of American films were being shown on our screens; this figure is now reduced to 82 per cent.

#### The Next Step

Nevertheless, until British films attain the position for which they have striven so long the question of their influence is an empty one. Organisation and enterprise were obviously necessary factors in bringing about a successful result, but unless these could be associated with pictures the public would pay to see, all our efforts were vain and their influence was negligible.

For the first time we can now preen ourselves on the fact that our pictures are now good enough to compete for the favour of kinemagoers in many parts of the world with the best product of the world's studios.

London is again becoming the film market of the world. The reports of every new picture screened in London are at once communicated to expectant buyers in the United States, Canada, Australia, and wherever the English language is spoken.

This is not all, for in foreign markets such as Scandinavia, Czecho-Slovakia, Spain, South American countries, Holland, Poland, China and Japan—all countries in which the market is too restricted to admit the creation of a domestic film production industry whose films could compete with the scales of production of the American and British Industries—an ever-growing market exists for British films.

*(Continued on page 5)*

*S. ROWSON*

## *8 mm. KODAK CAMERA FOR AMATEURS*

### *Precision of Picture Quality*

KINEMATOGRAPHY has become during recent years the hobby of a large number of people, and its popularity has led the Kodak company to cater for an even larger number of people who are potentially amateur kinematographers. For this purpose they have introduced a new kine-camera (the Cine-Kodak 8) film and projector, which was demonstrated for the first time in this country on Tuesday at Kodak headquarters, Kingsway.

#### The Precision Camera

A marvellous ingenuity has entered into the manufacture of the apparatus. The camera itself, not an inch and a half in width, is of dimensions (6 in. by 4 in.) which enable it to be accommodated in an ordinary lounge or sports jacket pocket. It has a viewfinder in its handle, its lens is a Kodak *f*3.5 anastigmat, its motor is hermetically closed and works in oil, with a governor to ensure constancy, and an exposure guide and a footage indicator built into the camera.

#### 16 mm. Split

The film used is 25 ft. of 16 mm., half of which is exposed during a run. Then one changing operation, and the unexposed half is ready for exposure. During processing the film is reversed, split up the middle, and joined end to end making one positive film of 50 ft. in length and 8 mm. wide, with 4,000 pictures.

This length of film, originally 25 ft. in length, is thus equal to 100 ft. of 16 mm. or 250 ft. of 35 mm. film.

#### Picture Quality

When thrown upon the screen the pictures were marvels of clarity and quality. This, explained E. A. Robins, of Kodak's technical department, is due to a discovery by which the silver grain in the emulsion is very much finer, and the resultant tiny picture can be magnified 43,000 times without loss of definition.

The picture quality of the film was shown during the demonstration by the quality of cloud textures, the clearness of both near and distant scenes, and one picture which looked straight into the eye of the setting sun with no suspicion of halation.

Other pictures shown depicted the manufacture of the Cine-Kodak 8. These were taken with the camera itself under artificial light, and demonstrated the remarkable quality of the *f*3.5 lens.

The demonstration was attended by a large number of amateur and professional photographers, who expressed themselves delighted with the results.

The camera will sell at £9 17s. 6d., and the projector for £9 9s.

## *In This Issue*

An interesting legal point has cropped up in connection with the refusal of a Welsh Council to sanction S.O. page 5

Twickenham voted in favour of S.O. on Tuesday ... page 5

A loss of £157,000 is reported on the bankruptcy proceedings of the Blattner Pict. Corp page 5

Simon Rowson addressed the British Empire Society on Monday on British films page 3

An 8 mm. kine-camera is being marketed by Kodak page 3

FEATURES

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*(Continued from foot of column 4.)*

Based on the above figures, the net profit for the year amounts to £337,556, compared with £323,587.

Four new theatres were completed and opened by the company and its subsidiaries during the year under review, while the Dominion Theatre, London, was purchased on January 16 last.

A freehold site has been purchased in Derby upon which it is proposed to erect a modern kinema seating 2,000.

The twenty-third annual ordinary general meeting of the company will held at Film House, Wardour Street, W.1, on Thursday, March 30, at 12 o'clock noon.

## SAM ECKMAN STILL K.R.S. CHIEF

### VICE-PRESIDENCY ABOLISHED

### BAN ON THREE-FEATURE PROGRAMMES

AT Tuesday's meeting of the Council of the Kinematograph Renters' Society, held at the K.R.S. offices, New Compton Street, the important business of selecting a President for the year was before the meeting.

It was unanimously agreed that Sam Eckman, jun., who has held the office for two years, should accept office for another year.

#### Vice-Presidency to Lapse

In accordance with the Special Sub-Committee's recommendation on procedure, the Council agreed to eliminate the office of Vice-President.

The date of the annual meeting was fixed for April 11.

#### Not in Industry's Best Interests

A matter which was discussed at some length was the question of exhibitors running three-feature programmes. This matter is likely to engage the serious attention of the Society and steps are in contemplation with the aim of preventing this. Renters regard this as not being in the best interests of the Industry, and certainly not in their own interests as members of the Industry.

It was decided that no annual dinner be arranged this year.

## *Scots Authorities' Powers*

### *Limited to Making Safety Rules*

An important announcement defining the powers in respect of kinema exhibitions of local authorities in Scotland was made in the House of Commons on Tuesday.

The matter arose from a question put by the Duchess of Atholl to the Secretary of State for Scotland. She asked if he was aware that local licensing authorities in Scotland only possessed powers to make regulations ensuring safety in kinemas.

Consequently, she pointed out, these authorities had no power to require the licensees to exhibit only films passed by the B.B.F.C. or to regulate the admission of children and young persons under sixteen to see films possessing an "A" certificate.

The Secretary of State was asked what action he proposed to take to protect the public and more especially children and young persons from the exhibition of unsuitable films.

Sir Godfrey Collins, in reply, stated that the local position in Scotland was as stated in the first part of the question, though he was not aware that the matter had been the subject of a judicial decision.

As regards the latter part of the question, Sir Godfrey pointed out that legislation would be required to change the present position, and he could not give any undertaking about this, but he intimated that he was at present engaged in reviewing the whole position.

## P.C.T.'S HALF-MILLION PROFITS

### Increase of £23,043 Over Last Year

A total profit for the year to January 31 last of £503,643, an increase of £23,043 compared with the previous financial year, is announced by Provincial Cinematograph Theatres.

The directors recommend that £65,000, compared with £15,000, be placed to general reserve, making a total of £400,000, that a sum of £84,000 be placed to reserve for depreciation, against £83,000, and that the dividend on the ordinary shares be maintained at 15 per cent.

After these appropriations and after charging income-tax £59,000, in comparison with £53,000, debenture stock sinking fund £22,574, against £21,252, and the preference and preferred ordinary dividends, there remains £121,147 to be carried forward, an increase of £574.

#### A.P.P.H. 10 Per Cent. Dividend

Associated Provincial Picture Houses, Ltd., a subsidiary, has maintained the dividend of 10 per cent. on its ordinary shares, and Albany Ward Theatres, Ltd., a dividend of 8¾ per cent.

*(Continued at foot of column 3.)*

KINEMATOGRAPH WEEKLY

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## THE INSTITUTE IS COMING

A LITTLE corner of the curtain that has so discreetly screened the Film Institute from the vulgar gaze has now been lifted. Considering the highly original way in which the world was introduced to the idea—its financial resources were first organised, and its precise function has still to be defined—one may express a certain satisfaction at the present progress report.

For at least we realise that the film Industry is not to be a tin-can tied to the tail of a "moral uplift" dog. That there was a danger of this, at one period, a good many people certainly felt.

In those circumstances one may certainly express a decided sense of relief that on the board of governors there are to be such capable and responsible figures as Messrs. Woolf, Eckman and Ormiston. Exactly what they will have to do is still, as far as published information goes, a mystery, but that they will allow themselves to be puppets is impossible to believe.

There are, in fact, many useful duties that the Film Institute can perform; the danger was that it would get in the hands of the fanatical, or the class conscious, or the condescending, or the log-rolling, or any other of the types who spend their energies telling the other half of the world how to live.

As representatives of the Industry, the names mentioned can be challenged by none; if, in addition, there are correspondingly well-chosen nominations from the outside world, we may look forward to an organisation which may in its day have the happiest influence upon the screen as a world-force.

Once we feared it would mean either sterility or swaddling-clothes; in view of the appointment of practical, live and intelligent members of the Industry to its governing body, one can look forward to the possibilities of a vital body.

## LOCAL, BUT UNIVERSAL

IN a thoroughly dissatisfied, but not particularly concentrated, way, exhibitors have been in recent years showing more and more alarm at the rating system under which kinemas are assessed. Unhappily, they have had little opportunity of putting their arguments for reasonable treatment to the test, because the local authorities have, and always have had, the last word.

When demands are made, it has invariably happened that the kinema owner has been charged at a higher rate than the owner of surrounding property. It has almost become a tradition, just as the average jury always assesses damages against a newspaper on a higher scale than those against any other defendant.

The time has obviously come when our C.E.A. members should make an effort to force the pace a little, so that complaints about unduly high assessments may not be a series of individual voices crying in the wilderness, but a unified protest based upon the real rateable values of their property.

Action, if determined upon at all, is dissipated unless properly organised. When one realises how much time is spent by exhibitors at their meetings in discussing matters of small moment, and how little on so vital a subject as the local rates, the sense of proportion shown by many of our local leaders is too often a distorted one.

# Overseating—a Menace of To-day

*IN an interview, the chairman of the Manchester branch, whose gift of strong commonsense distinguished his presidency of the C.E.A. in 1930-31, calls attention to a very real danger*

*by* **W. Stephenson**

THERE is considerable menace to the film Industry in overseating, and, for my part, I look upon the subject with grave fears. Overseating is leading the Industry nowhere—except, perhaps, to bankruptcy for many people.

Overseating is, in other words, saturation. In many districts we have reached that stage; we did a long time ago, in fact, and to-day schemes that have frittered away and leave incompleted buildings, or sites upon which option and money has been spent, and which may go no further, testify to the dangers of overseating.

NEW districts have sprung up all over the country, and new kinemas have been erected. These are for the good of the community, but where new kinemas—during a boom period—were built in districts then amply catered for, the result has been extremely unfortunate.

I know of such instances. There may have been six or seven kinemas in a district, all paying their way, and when an additional one has been erected the sequel has been that none have been able to secure the patronage to give the owners a reasonable profit. In some cases the effect has led to one or two losing money.

AS exhibitors and members of the C.E.A., we should realise from experience that overseating is merely a cut-throat policy that reacts unfavourably upon ourselves and upon the picture-going public. We, as a body, should ask ourselves whether, before contemplating the erection of a new theatre, it is needed, and whether it will yield profits?

Neither must we forget that the risking of public money in the building of a new theatre is very dangerous from more than one point of view, and if the scheme goes agley the Industry suffers a great deal of harm.

We have to keep faith with the public and

although in most cases of overseating those behind the schemes have not been hitherto connected with the Trade, we are the sufferers.

IT is a matter for deep concern when "outsiders" come along and secure capital for new schemes which, in the end, yield nothing but regrets and loss of money. The public should be warned, through the medium of the C.E.A. branches, before they tamper with new schemes.

The C.E.A. has done valuable propaganda work, however, and I feel sure it has done it well. But there is still a lot more to do.

In Salford, Manchester, it is a fact that whereas there have been additional halls erected, the population has decreased. Obviously, therefore, that is not the right practice, and I certainly think this is a point in the interests of everybody who desires to become attached to any extra hall, that these facts should be made patent before any definite line of action is taken.

Salford may—probably does—have its counterpart in other districts throughout the country.

A SHORT time ago the Sale (near Manchester) magistrates turned down an application for a licence for a new hall in Sale, in the belief that (1) there was no need for it; and (2) the site was unsuitable from the police point of view.

Obviously, of course, I do not want to enter into a controversy regarding the merits or demerits of the Sale problem, but I believe that in nearly all cases there should be some kind of co-operation between local authorities and the C.E.A.

In such a way the best interests of the Trade could be watched. In Manchester we have an excellent understanding. We work with the Watch Committee, and invariably we come to an understanding which is agreeable to both sides.

If such a procedure was generally adopted throughout the country there would be little danger of the kinema Trade getting into bad books with the public, or for such grave dangers as overseating becoming such a menace.

*ARTHUR KELLY*

ARTHUR KELLY, who presided over the United Artists sales convention last Saturday, is, although President of the United Artists' organisation in this country, seldom in the limelight, his method being to work hard without fuss and get things done.

IT is this quality which has made him a number of sincere friends in this country, and his expressed pleasure in seeing so many familiar faces among the salesmen is a testimony to the loyalty and cohesion of the staff under Murray Silverstone's leadership.

AN echo of the recent Screen Golfing Society v. Professionals match will resound at Stoke Poges on Saturday. The story runs that Mark Ostrer was convinced that the result of the match between Jeffrey Bernerd and A. J. Lacey that day was a fluke, a not unknown occurrence even upon such a famous course as Stoke Poges. Jeffrey Bernerd was equally emphatic that it was nothing of the kind.

APPARENTLY one argument led to another and then to a wager, with the result that on Saturday Mark Ostrer and Arthur Havers (Sandy Lodge) will play Jeffrey Bernerd and A. J. Lacey (Selsdon Park) over 36 holes, to decide the wager and, apparently, whatever point still remains at issue. This point having been settled in the afternoon, Mark Ostrer and Jeffrey Bernerd will change partners, and play another 18 holes.

FEW authors were more frequently found in British studios than E. Temple Thurston, whose death this week recalls the many subjects his novels have provided for the screen over a long period. His best friend was Henry Edwards, with whom he spent many production days; and "Sally Bishop," "Garden of Resurrection," "City of Beautiful Nonsense," "Enchantment" and "The Wandering Jew" are only a fraction of his screened stories.

# LONG SHOTS

### *U.A. President's Visit — Screen Golfing Wager Unique Child Study—The K.R.S. Vice-Presidency*

FREDDY WATTS lost no time at all in securing the world-famous Italian tenor, Beniamino Gigli, to record for the *Pathétone Weekly*. In association with H.M.V. the Pathé unit recorded Gigli singing Handel's Largo at Kingsway Hall with organ accompaniment.

NEWS-REEL cameramen and sound recording technicians are at the moment setting out for Aintree by various ways for the great Grand National. There are few races that have such an appeal, and the Irish sweep has greatly widened interest in the event.

ERIC HAKIM'S guests at Cinema House last week, when "Emil and the Detectives" enjoyed its premiere, were very distinguished and very enthusiastic. I am not surprised, for the picture itself was of so infectious a gaiety and innocence that its immediate and widespread appeal was easily to be understood.

NO wonder Hakim was pleased with the welcome given to his picture when we were talking it over during the reception after the performance. If the next picture, also from Germany, which I understand only awaits its opportunity for presentation, is as original and diverting, we shall certainly learn to look to that country for an entirely new branch of screen entertainment.

THE unanimous wish of the K.R.S. that Sam Eckman, Jun., should continue as President for another year is proof of the confidence which his fellow-renters have in his leadership. His wise guidance of the Society in a difficult period has been of the utmost value.

A DAINTY booklet conveying the atmosphere of cricket in its blues and yellows and greens, comes to hand from British Movietone News as a reminder of what Movietone has done to give kinema-goers glimpses of the Test Matches in Australia, and as an assurance that the English cricket season will be as faithfully recorded.

THE illustrations having a whimsical touch in a repetitive design of ducks with bats running from a broken wicket are the work of Hinchliffe, the Fox Film Company artist, and the use of rubber blocks and transparent inks do great credit to Roy Simmonds and his department for artistry and effectiveness.

LIKE every other trade in Germany, the Film Industry has received the unpleasant attention of Herr Hitler's Nazi henchmen. As a result the Reichsverband Deutscher Lichtspielbesitzer (the German C.E.A.) has shed its leaders.

HERREN SCHEER, Riechmann, Huyras, Koch Struckmeyer and Mecklinger have resigned and the organisation is under the control of Herr Engl, a Munich exhibitor with Hitlerite sympathies. A general meeting is fixed for March 31, when the successors to the resigning directors will be appointed.

IT is early days to speak of "The Kid from Spain's," successor, for there is little doubt that Eddie Cantor will keep London kinemagoers laughing for a long time, but when it does come off, the probability is that "The Merry Monarch," the new Jennings picture, will fill the screen.

MY Paris correspondent, Ed. G. Kendrew, informs me the French Government has conferred the Legion of Honour on Robert T. Kane and Fred Bacos. M. de Laboulaye, newly appointed French Ambassador at Washington, went to the Joinville studio to confer the red ribbon decoration.

THE English version of "La Dame de Chez Maxim" has been completed at Pathe Natan Studios, with Oliver Baldwin as assistant of Alexander Korda for this edition. Frances Day holds the part of Mdme-Crevette, George Grossmith is the general, in the rôle created by André Lefaur, while Leslie Henson, Evan Thomas and Lady Tree have other parts. THE STROLLER.

## HOT FROM U.S.

*(By Special Kine. New York Cable)*

***PARAMOUNT** stockholders are fighting the voluntary bankruptcy action.*

***THE CLOSURE** of kinemas in Cleveland has seriously affected all business.*

***THEATRES** in other cities may also go dark if the unions refuse to accept wages cuts.*

***NEW YORK** premières of "Secrets" and "White Sister" have been given good public reception.*

***JAMES GRAINGER** is suing the Fox Company for $1,250—one half-week's salary.*

***HE IS AT PRESENT** on leave of absence from the company.*

***RONALD COLMAN** has sailed for England via Havana.*

# FUTURE OF THE BRITISH FILM INDUSTRY

(Continued from page 3.)

The Colonial Office has encouraged the Trade to organise a special circulation of British films throughout the Colonies; and this, in spite of some difficulties which they are helping us to remove, has been attended with not a little success.

To places like the West Indies, East Africa and West Africa, more than two million feet of British film were despatched in the first year of the scheme, and the satisfaction with the results is so great that the contracts with local distributors and exhibitors are being received on even better terms than before.

In Australia the British film has definitely ousted the American film from its erstwhile supremacy. The same tale comes from Canada, South Africa and India.

**The Discussion**

Neville Kearney, head of the Film Industries Department of the Federation of British Industries, stated that the number of attendances at kinemas throughout the world in 1931 was no less than 250 millions a week, or the almost inconceivable figure of thirteen thousand million a year. In the face of such a figure could anyone question the fact that the film *must* be a world influence?

Since the introduction of talking pictures, films in the English language were in the main restricted to exhibition in countries where English was understood. For this reason the countries of the British Empire were even more important to American film producers than they were in "silent" picture days.

Theoretically there was no reason why British-made pictures should not be widely shown in America, but in practice it is extremely difficult to secure their exhibition. There were signs, however, that this situation is altering to our advantage.

But why should not a film like "Cavalcade"—essentially British in all its features—have been made in this country instead of in America? The answer was the cost. As matters were at present no British producer without incurring a risk bordering on the suicidal, could speculate the outlay of a huge sum of money without reasonable prospect of recovering it.

The American producers of the picture control, directly or indirectly, a large circuit of theatres in the U.S. and knew in advance that the film would receive wide showing in America; they knew, too, that the picture would, by its very nature, secure exhibition in British territory.

**In the Empire**

So far as the English-speaking populations of the British Empire are concerned, they *do* now secure wide exhibition, particularly in the great Dominions. In Australia and New Zealand the showing of British films was increasing to a most satisfactory extent. A number of important Australian kinemas were now "all-British" as to programmes.

Canada—despite the many similarities of custom and habit and familiarity with things American—was "falling for" British films, to the increasing satisfaction of many leading Canadians who had long done their utmost to popularise them. At least one Toronto theatre showed nothing but British films.

In the Union of South Africa and in practically every part of the Colonial Empire a popular demand for British films was becoming evident. The main difficulty in satisfying the demand adequately was the question of distribution.

Howard Ferguson (High Commissioner for Canada) agreed with Mr. Kearney. The kinema could be of tremendous importance in binding Canada to the Empire.

**Influence for Good**

Sir Lawrence Guillemard (late Governor, Straits Settlements, and High Commissioner for Malay States), who is chairman of the Advisory Committee to the Board of Trade, pointed out that British films showing the best side of the white people and of everything that the Empire stood for had a great influence for good on native populations.

Senator C. W. Grant (Tasmania): There is a great revulsion in Australia against American gangster films.

Viscount Lee of Fareham presided at the meeting of the Royal Empire Society at which Mr. Simon Rowson gave his address, and Sir Archibald Weigall presided at the dinner which preceded it.

## LORD'S EXCLUSIVE

### MOVIETONE AND THE CRICKET SEASON

Negotiations have been completed whereby British Movietone News hold exclusive rights to film all cricket matches played at Lord's during the coming season.

British Movietone News announce that, following the leg-theory controversy resulting from the tactics employed by the M.C.C. during the Australian tour, they will cover cricket extensively during 1933. Without entering into debate, they will make unbiassed records of games played by the counties which will come much into the limelight for their attacking methods.

## "MADCHEN"

### BRITISH LION TO DISTRIBUTE

Scottish exhibitors are asked to note that British Lion will distribute the successful film, "Madchen in Uniform," which is having its pre-release run at the Regent, Glasgow.

*Gerald Sanger, Editor of Movietone News, meets Frank (Cavalcade) Lloyd*

# ALLEGED KINEMA FRAUDS

### FOUR MEN CHARGED IN LONDON

A FURTHER adjournment was arranged when the four men who have been arrested on warrants in connection with alleged false representations relating to kinema companies appeared before Mr. Samuel Pope at Clerkenwell Police Court on Friday.

The accused are Joseph Leon (40), a manufacturer, of Stonville Road, Tooting; Simon Sidney Seelig (33), a picture frame moulder, of Grange Street, Hoxton; George Jarrard (39), a cook, of Edgware Road, Paddington; and Richard Albert White (28), a clerk, of Edneys Hill, Wokingham, Berks.

The charge against each of them is that they conspired together between August 1 and December 31, and with other persons unknown, to cheat and defraud such persons as could be induced by false representations to part with money to them for the purpose of interests in the New Grand Cinema (Forest Gate), Ltd., and the Regent Theatre (Tooting), Ltd., and for the purpose of obtaining employment with them.

Mr. Melville (solicitor) now appeared for the prosecution on behalf of the Commissioner of Police. B. Mackay Cloutman, V.C., appeared on behalf of Leon.

**A Complex Case**

When the case was called Mr. Melville said that further information was wanted and certain inquiries were still being made. He was, therefore, asking for an adjournment, without further evidence, until Tuesday, March 28. All the accused were on bail. Leon was now represented, but the other three men were not at present represented. He understood that two of them were applying to the Court for legal aid.

He could not say anything about their present financial position, but so far as the nature of the case was concerned, he could say that it was a complex one and likely to occupy a long time.

Jarrard and White stated that they were applying for legal aid.

Mr. Pope: You have got to prove that you are poor persons and you don't look it! You had better make your applications in writing. Mr. Cloutman is appearing for the principal defendant. Mr. Cloutman: For the first one on the record. There is a difference!

"I don't know why a long-suffering, bankrupt country should pay for their defence," replied Mr. Pope. "They have made the puddle and they ought to wade into it. There has been far too much of this kid-glove business!"

He stated that if the defendants made written applications, explaining their financial positions, he could consider them.

The accused were then remanded on bail as stated.

# S.O. IN RHYMNEY VALLEY

### 20-YEAR-OLD PRIVILEGE WITHDRAWN

THE legal position concerning Sunday opening in the Rhymney Valley may shortly be the subject of a test action in the courts.

The subject arose at the last meeting of the Gellygaer Urban District Council, at which dissatisfaction was expressed at the stopping by the Council of Sunday performances at the New Cinema, Bargoed, which has been open on Sundays since 1913.

A curious position also arose from a letter from the Glamorgan County Council approving of the council's action, but calling on the council to explain its winking at Sunday opening since 1913, an act that, according to the C.C. view, was condoning an illegal act.

It was pointed out that as the new hall had not been licensed for Sunday performances within one year of October 6, 1931, and no other kinemas in the district were so licensed, the Gellygaer U.D.C. could not regularise Sunday performances. Unless the procedure for ascertaining the views of the inhabitants was followed, and subsequent application was made to Parliament, the council could not further permit Sunday performances.

**Lawyers Differ**

Ald. Hammond pointed out that this C.C. view did not agree with the view of the local position given by learned counsel, whose advice had been sought. Why should the question be raised now, when the New Hall had been used on Sundays for 20 years? During that time, until recently, a very eminent man, a national authority on local government law, had been clerk to the C.C. and would have pulled them up if the U.D.C. had acted wrongly. The fact was that the C.C. had delegated its powers to the U.D.C., and the U.D.C., by allowing the Sunday performances, had used its delegated powers and had virtually, and, in the opinion of counsel, legally granted authority to the kinema by allowing performances for so many years.

The Freedom of the People League wrote demanding the removal of the ban.

**Common-sense Action Wanted**

Ald. Hammond moved the suspension of standing orders of the Council so that the matter might now be dealt with as an urgent matter. In Bargoed alone, not regarding adjoining districts in the Council's area, 2,700 people had put forward a request that the Council should use "common sense" and reopen the New Hall. The Council's omnibus undertaking, according to the 'bus committee, would lose £300 per annum through the closing of the kinema on Sunday nights, and this was a huge loss for a small 'bus undertaking. Since the hall had been closed the young men had been going to clubs and concerts, and "it would be better if they attended the kinema."

By a single vote—12 votes to 11—Ald. Hammond's motion to deal with the question was defeated.

# FILM FIRE

### IN WEST END KINEMA

An outbreak of fire occurred at 12.22 p.m. last Thursday at the Academy, Oxford Street, W., which was caused by the overheating of celluloid film. Through the efforts of the fire brigade the fire was confined to the operating room.

The official report of the London Fire Brigade states: "About 500 ft. of celluloid film was destroyed, and kinematograph projector machine was damaged by the fire, which broke out in the operating room on the first floor. The rest of the floor and the contents were slightly damaged by smoke and heat."

# Blattner Corporation Loss

### £157,000 DEFICIT MENTIONED IN BANKRUPTCY PROCEEDINGS

AN estimated deficiency of £157,000 was reported at the first meeting of creditors and shareholders of the Ludwig Blattner Picture Corporation, the Blattner Studios, Boreham Wood, Herts.

The meeting took place on March 14 at London Bankruptcy Buildings, before S. Hutchinson, Assistant Official Receiver.

A statement of affairs was lodged showing total liabilities of £55,454 (ranking £38,562); assets £26,064, and a deficiency of £157,213 with regard to contributories.

The chairman reported that the company was formed in May, 1928. The issued capital was £205,708.

A prospectus was issued on May 18, 1928, offering for subscription 180,000 preferred £1 and 180,000 deferred 1s. shares. The issue was underwritten by the French, British and Foreign Trust, Ltd., for a commission of 4 per cent. and an overriding commission of 1 per cent. The company agreed to pay the Trust £19,375 for its services in connection with the issue, and the Trust undertook to apply and pay for 360,000 deferred shares. Ludwig Blattner also undertook to subscribe for 460,000 deferred shares. The public issue was not a success; the Trust was left with 84 per cent. of its underwriting, for which amount applications by sub-underwriters were duly put forward. At the date of the winding-up order £60,992 was due for unpaid calls, of which £44,236 was due from Blattner and about £16,756 from a sub-underwriter. These were not estimated to realise anything.

The company entered into a number of agreements with Blattner for the production of films and to exploit certain processes for producing pictures in colour. About August, 1928, on the advent of "sound" pictures, Blattner realised that it was essential for the company to have a "sound-recording" system in its studios, and went to Germany, where, for £25,000, the company acquired the right to use until December, 1938, the Dr. Stille inventions and principles.

The failure of the company was attributed to losses sustained in the distribution value of a silent film; in the purchase of a studio fitted for silent picture production; in the purchase of copyright in literary works, without dialogues for film production; and to losses over contracts for the production of silent films, all rendered valueless by the advent in August, 1928, of "sound" pictures.

The Official Receiver and Stanley Hutchinson were, respectively, nominated for the post of liquidator.

# TWICKENHAM FOR SUNDAY OPENING

### BARKING AND WEMBLEY TOWN MEETINGS

### The Margate Poll

SUNDAY opening advocates won another decisive victory on Monday at Twickenham, Middlesex. The total electorate is 18,000 and considerably less than one-fifth of the local government voters polled. The figures were:—

| | |
|---|---|
| For ... ... ... ... | 3,413 |
| Against ... ... ... ... | 1,804 |
| Majority in favour ... ... | 1,609 |

**Margate Poll**

Margate polled on the Sunday kinema question yesterday (Wednesday). A special appeal for help was issued by C.E.A. headquarters, which pointed out that urgent support was needed by members of the association, who are putting up a fight to brighten coast resorts in the summer.

**A Fight at Barking**

Following the decision of the Barking (Essex) Council to apply for Sunday Opening powers, a well-attended town's meeting took place on Monday evening. A vote resulted in a large majority against the proposal.

Arrangements are now being made to hold a poll of the electorate.

**Wembley Town's Meeting**

A town's meeting has been called by the Wembley U.D.C. for Monday next. A manifesto, signed by eleven ministers, condemning Sunday opening has been issued by the local Christian Council. A campaign in favour has been instituted by the Wembley branch of the National Secular Society. It is considered certain that a poll will eventually be held.

## WARWICKSHIRE C.C. UPHOLDS LOCAL DECISIONS

### Applications Blocked

The Licensing Committee of the Warwickshire C.C. has had applications for permanent licences under the Sunday Entertainments Act, 1932, from licensees at Nuneaton, Rugby and Sutton Coldfield, and also had the views of the borough councils of Nuneaton, Rugby and Sutton Coldfield with reference to the general question of Sunday opening. The councils in each case have indicated their opposition to Sunday opening.

After giving due consideration to the applications, the Committee decided that permanent licences to open on Sundays shall not be granted in respect of these kinemas.

**Farnworth Not to Apply**

The Farnworth, Lancs, Town Council have decided against Sunday opening, at any rate for the time being. A resolution withdrawing a proposal to submit a draft Order to the Home Secretary was passed by twelve votes to five.

The advocates of Sunday opening contended that in many places where the decision of a town's meeting had gone against Sunday opening a poll had reversed the position. They also protested that it had been clearly understood from the beginning that a poll would be taken, as a petition signed by 111 electors had been presented by kinema managers.

**A Yorks Refusal**

Thorne R.D.C. has turned down an application by the Empire Theatre, Moorends, Thorne, for Sunday opening. Terms of the application included an offer of ten per cent. of the gross takings to charity. The Moorends Hospital Association supported the application.

## MINISTER'S AVOWAL

### GREAT JOY IN VISITING KINEMAS

Open support for Sunday kinemas was given by the Rev. A. Wilson, Forfar Congregational Church, when he addressed the large audience that gathered in the Regal to attend the first of the Sunday kinema shows organised by Forfar Town Council to raise funds for the unemployed.

"I have great joy in coming to the kinema, and am not here to make apologies," said Mr. Wilson. "I believe the kinema to be a great moral force, but, like the Church, it has its imperfections, which will pass away."

**End Justifies the Means**

"Sunday opening for charity is quite justifiable," said the chairman of the Dukinfield magistrates on Thursday, in consenting to a performance on Sunday evening, March 26, at the Oxford Picture Palace, the whole of the proceeds to go to a local unemployment fund.

## "THE VOICE OF THE VATICAN"

"The Voice of the Vatican," the one reel special in which His Holiness Pope Pius XI gives a microphone address, is scheduled by Universal for immediate release, following the Trade show.

This takes place with "Private Jones" at the Prince Edward Theatre, W., next Tuesday evening.

George Brent and Zita Johann in LUXURY LINER (Paramount)

# LONDON TRADE SHOWS

## New Offerings to be Screened between Thurs., Mar. 23 and Wed., Mar. 29

## *Thursday*

### The Penguin Pool Mystery; Excess Baggage (*Radio*)

**Prince Edward Theatre.** **3 p.m.**

"The Penguin Pool Mystery," which is being Trade shown at the Prince Edward Theatre at 3 p.m. on March 23, is a mystery comedy in which the humour is supplied by Edna May Oliver as a school-teacher with Sherlock Holmes proclivities, and James Gleason as a detective with a fund of dry humour, and the mystery by Mac Clarke and Robert Armstrong.

While conducting a class of school children through the Aquarium, Edna May Oliver discovers a murder. She co-operates in her shrewd old-maid's way with James Gleason, who is the detective sent to the scene. Together they force the murderer into betraying himself, but not before the professional and the amateur detective have indulged in a good deal of pleasantries at each other's expense.

**"Excess Baggage"**

With "The Penguin Pool Mystery" will be shown "Excess Baggage," a British picture produced at Twickenham, with Claude Allister, Frank Pettingell and Sydney Fairbrother in the principal rôles.

This is an out-and-out comedy in which the action is so utterly farcical as to defy description. It is based upon a well-known story of the same name by H. M. Raleigh, and will be shown at the Prince Edward Theatre on Thursday, March 23, at 3 p.m.

### King of the Ritz (*Gaumont*)

**Prince Edward Theatre.** **8.45 p.m.**

"King of the Ritz" is made of the ingredients that spell success—light-hearted humour, lilting music, sumptuous gowns, pretty girls, delightful singing and lavish and spectacular settings. It is an adaptation of Henry Kistemaecker's successful musical feature, "Le Roi des Palaces." This British Lion-Gainsborough feature, made at Beaconsfield, was directed by Carmine Gallone, who was responsible for the French film version.

It relates the adventures of Claude, head porter and uncrowned king of the Ritz-Royal Hotel. He falls in love with a wealthy and beautiful widow, staying at the hotel, and to further his suit spends his time in devising happenings which shall present them to his adored one in ludicrous circumstances. There is, of course, the girl he has jilted, Victoria, a chamber-maid, who finally wins the wayward hero.

Stanley Lupino dominates the film with a scintillating performance as the "King of Hotel Porters." Betty Stockfeld, as the wealthy widow, is especially fascinating, wearing many beautiful and costly gowns in the production. Gina Malo, who will be remembered for her excellent performance in "The Cat and the Fiddle," plays the part of Victoria, while Hugh Wakefield assists in the fun as King Otto of Blitz. Other players in an excellent cast are Henry Kendall and Gibb McLaughlin.

The film has some lilting song numbers, outstanding among which are "You're Falling in Love" and "Loving You Brings Me Gladness," composed by Raoul Moretti, the composer of the music for "Sous Les Toits de Paris" and "Il Est Charmant."

## *Friday*

### The Crime of the Century (*Paramount*)

**Carlton.** **10.30 a.m.**

"The Crime of the Century" is a mystery drama which, apart from being unique in theme and treatment, offers two important innovations in the presentation of the story.

In the first place the police are forewarned of the exact details of the projected crime by the information of the criminal himself, yet they watch the whole thing being carried through without being able to intervene. Half-way through the picture there is an intermission of 60 seconds, which gives the audience an opportunity to try their hands at solving the crime. This interval is occupied in a novel manner, which is not being disclosed prior to the actual screening.

Dr. Emil Brandt, a brilliant alienist, played by Jean Hersholt, enters a police station and tells the authorities that he has planned a murder, describing how it will be carried out, even to weapons he will use, and begs to be put under restraint so as to save himself from becoming a murderer.

Impressed by his earnest manner and his high reputation, the officers allow him to go, but accompany him to his home. The result is that not only the planned murder takes place, despite their presence, but a second crime is committed.

Stuart Erwin, as a crime reporter, and Francis Dee, as Hersholt's daughter, combine to solve the mystery from one or two apparently unimportant clues. Wynne Gibson, David Landau, Robert Elliott, Gordon Wescott, William Janney, and Bodil Rosing are in the cast of "The Crime of the Century," which is a B. P. Schulberg production directed by William Beaudine.

### The Fighting Champ; Robinson, Junior (*Pathe*)

**London Hippodrome.** **10.45 a.m.**

"The Fighting Champ" stars Bob Steele, who, in search of a job, becomes, through force of circumstances an amateur boxer, and who finds himself at the same time involved in a certain amount of intrigue

Thrilling scenes of the fight are followed by a whirlwind chase on horseback, in which Bob Steele makes it clear that riding is one of his major accomplishments. Pretty Arletta Duncan supplies the feminine interest, and Kit Guard, as the professional champion against whom Bob is matched, gives a clever character study.

**"Robinson, Jnr."**

Also in the programme is an enchanting little picture entitled "Robinson, Junior." A picture of sheer delight, fashioned of the stuff of which dreams are made; it tells of the adventures of a juvenile Robinson Crusoe and his Man Friday engaged in adventure on a tropical island—a dream island on which a monkey plays the saxophone and a stork dances a one-step! Delightfully whimsical, excruciatingly funny; a picture that combines the charm of a Lewis Carroll story with the inventive genius of a Heath Robinson cartoon.

### The Kid's Last Fight (*Warner*)

**Phœnix Theatre.** **3 p.m.**

The latest Fairbanks, Jun., picture, "The Kid's Last Fight," is a fast-paced and colourful story of the ring, in which the star has never done anything half so good. The picture is packed with action, laughs, thrills, very strong drama, and a logical underlying theme of romance, in which Loretta Young is conspicuously figured.

Aline MacMahon, undoubtedly one of the greatest of character actresses, is also in the cast, supported by Fifi Dorsay, Guy Kibbee, Lyle Talbot, Harold Huber, Farina, Dawn O'Day, David Durand, Shirley Grey, Mickey Rooney, Arthur Hohl, Arthur DeKuh and George Meeker.

Following a wild party to celebrate his gaining the welter-weight championship, Jimmy Dolan (Douglas Fairbanks, Jun.) accidentally kills a newspaper man. He seeks refuge in a training camp, and his car is driven away by a pal. An accident causes the car to catch fire, and the charred remains are identified as those of Jimmy. Subsequently Jimmy wanders from place to place, and eventually finds a home in a children's institution, where Peggy (Loretta Young) is engaged. In order to raise the mortgage on the place Jimmy once more enters the ring and is recognised by a detective who, hearing from Peggy of the motive for Jimmy's return, lets him go free. Archie Mayo directed.

### Money for Speed (*U.A.*)

**Cambridge Theatre.** **8.45 p.m.**

"Money For Speed," which will be shown to exhibitors by United Artists at the Cambridge Theatre on Friday, March 24, at 8.45 p.m., strikes a new note in British films. It is the first picture in which the thrills and drama of dirt-track racing have been adapted to the screen.

It has been left to Bernard Vorhaus, the young American director, to dramatise and picturise one of the most popular of British sports. With Wembley Stadium as a background, no fewer than 28 speed-track motorcycles were completely wrecked during the making of the film, which includes some of the most thrilling sequences shown on the screen.

The story is that of Big Bill Summers, a sensational new rider from Australia, who ousts Len Mitchell from his position as favourite of the speedway fans. Mitchell, hiding his jealousy, pretends friendship with Bill, and introduces him to Jane, an apparently charming and simple country girl. Bill falls in love with her, only to find that the "romance" is part of Mitchell's plot. How the girl turns "love's evidence" and is finally reconciled to Bill forms the theme.

"The Wall of Death," which was filmed for the first time, provides one of the most thrilling exhibitions of trick riding ever seen. In the film Cyclone Danny has to ride "The Wall of Death" until his machine shoots over the top. Cyril McLaglen, John Loder, Ida Lupino, Marie Ault, Moore Marriott, play the leading parts. Famous dirt-track riders who also appear in the film include John Hoskins, manager of the famous Wembley team, Ginger Lees, Frank Arthur, H. F. Hore, manager of the celebrated Plymouth team, and Cyclone Danny, famous as an exponent of the "Wall of Death" ride.

For the private view of "Money For Speed" all seats will be numbered and reserved.

## *Monday*

### The Legion of the Lost (*Wardour*)

**London Hippodrome.** **3 p.m.**

A stirring drama of the Foreign Legion, "The Legion of the Lost" tells the poignant and dramatic story of a man whose wife believes him to be shot by Bolsheviks and who, on this discovery, in despair, joins the Legion, only to discover that his commandant is married to his wife.

Beautiful scenes actually filmed in the desert; the vicious attack on a fortress by Arabs and the legionaire haunted daily by the sight of his wife and child all go to make "The Legion of the Lost" a film of unusual and dramatic calibre.

Ivan Mosjoukine, who will be remembered for his work in "The White Devil," "Michael Strogoff" and "The Prince of Adventurers," to mention but a few of his successes, stars as the legionaire.

### The Sentimental Bloke (*Universal*)

**Prince Edward Theatre.** **3 p.m.**

The talking picture adaptation of a famous success of the silent days. Based on C. J. Dennis' famous verses, "The Sentimental Bloke" unfolds a strong human drama that has already been proved as a tremendous attraction to the masses. The story of Little Doreen and "The Bloke" is to-day as familiar to hundreds of thousands as it was in its hey-day, a generation ago, a simple romance that strikes right at the heart of Cockney sentiment.

Cecil Scott and Ray Fisher are the talkie Doreen and "The Bloke," with Athol Tier, famous on the London stage, Keith Desmond, Les Gordon and Dora Mostyn prominently cast.

## *Tuesday*

### Luxury Liner (*Paramount*)

**Carlton.** **10.30 a.m.**

"Luxury Liner," a B. P. Schulberg production directed by Lothar Mendes, is a drama enacted on a transatlantic steamship. During the eventful six days' voyage every human emotion, from ardent love to bitter hatred, is stirred and every event in the calendar of human life and death takes place.

George Brent, as Dr. Thomas Bernhard, the acting ship's doctor, and Zita Johann, as his assistant, are the central figures in the drama, the former is watching his wife who has eloped, and to try and regain her love, but his plans are upset by the unexpected events which tie him to his duties. He is driven to desperation and decides on a wild scheme which threatens the lives of all the travellers as well as his own. The picture reaches a dramatic climax when, by the act of the wife, the doctor and his assistant are set free to plan a new life together.

### Our Fighting Navy (*Butchers*)

**Palace Theatre.** **3 p.m.**

This big Naval epic, which John Betts has prepared with full Admiralty co-operation and authority, promises to be a subject of outstanding interest and importance. Vast in scope, it reviews every aspect of the Service, unfolding a realistic pageant of life afloat and ashore. Jack at work and play, in training and in action, with apt and inspiring comparisons between the Navy of Nelson's day and our own.

The keynote of the film is Efficiency—in the training ship, the engineering works, the dockyard, in submarine and seaplane, and aboard every type of fighting craft, from torpedo boat to super-Dreadnought. High lights of the film are likely to be the scenes of battleships in action, with 9-in. and 16-in. guns blazing away against vast clouds of inky smoke.

Presented with full musical honours and vivid sound effects, "Our Fighting Navy" should bring prestige to the British screen and to every house that knows how to present a subject of this calibre.

Stanley Lupino in KING OF THE RITZ (Gaumont)

### Private Jones (*Universal*)

**Prince Edward Theatre.** **8.30 p.m.**

Lee Tracy, the screen's most lovable wisecracker, who has jumped to fame overnight through "Blessed Event," and others, has a rôle in this picture that fits like a glove. He is "Private Jones," the wise-cracking New Yorker, drawn into the war, told to be a soldier—and provided with a pick and shovel and a potato peeler!

That's almost all that Private Jones saw of the war, but he had plenty of time to tell the world—and brass hats, especially, what he thought of things generally!

Gloria Stuart, Universal's new leading lady, Donald Cook, Emma Dunn and Berton Churchill have prominent rôles, with a cast numbering hundreds.

Realistic French war-time village and Army cookhouse atmosphere was created on the Universal lot especially for this production, which is both spectacular and hilariously funny.

## *Wednesday*

### Trailing the Killer (*Ideal*)

**Prince Edward Theatre.** **3 p.m.**

"Trailing the Killer," the fourth film of the current series of Ideal Trade shows, features Cæsar, the wolf dog. This is a very unusual production, the leading rôles being played almost entirely by animals, who, nevertheless, present an extremely convincing and logical plot. Human intervention occurs only at such moments as the furtherance of the story demands. This film has a novelty, too, in the fact that dialogue is strictly limited, an extremely refreshing feature, which allows one to devote one's attention entirely to the story as presented by animal actors.

There are extremely convincing fights between Lobo, the wolf dog, and a rattlesnake, and later a conflict between the same animal and a mountain lion. These encounters provide definite thrills. "Trailing the Killer" is not merely another wild animal picture, but a well-made and dramatic story containing heart interest and romance, in the life of the American wilds.

### No Funny Business (*United Artists*)

**Cambridge Theatre.** **3 p.m.**

With a cast containing such famous names as Gertrude Lawrence, Laurence Olivier, Jill Esmond, Edmund Breon, Muriel Aked, and Gibb McLaughlin, "No Funny Business," a Stafford production, represents one of the most important British films of recent times. John Stafford and Victor Hanbury directed.

Gertrude Lawrence stars as a woman who thinks a divorce would make her fashionable and persuades her nervous husband (Edmund Breon) to consent to provide the necessary evidence. He approaches Potterton's Confidential Agency for the services of a professional co-respondent.

Potterton's have recently added to their list the young and attractive Ann Moore, whose acquaintance they have made following her advertisement in an evening newspaper: "Young lady urgently requires work, will go anywhere, do anything, no funny business." Ann (Jill Esmond) is sent to Cannes. Meanwhile, Clive Dering (Laurence Olivier) accepts a similar position as professional co-respondent from Potterton's Cannes representative (Gibb McLaughlin) under the impression that he is being engaged as a detective. A little misunderstanding over a carnation leads Ann into Clive's company, whilst Edmund gets excited over the presence in the next room of the wife he is trying to divorce!

Situations of this kind are, of course, ideally suited to Gertrude Lawrence's polished innuendo, and Mr. and Mrs. Laurence Olivier's easy light comedy, whilst there is no one in the film studios more dependable than Edmund Breon for the characterisation of a nervous man perpetually in trouble. The musical arrangement is by Noel Gay.

Frank Pettingell and Betty Astell in a scene from the British Lion comedy, THAT'S MY WIFE (formerly "Private Wives") Trade shown on Wednesday

# THE CASE FOR ENTERTAINMENT TAX RELIEF

## C.E.A. TO TACKLE ASSESSMENT APPEALS

### FALLING BUSINESS SUCCESSFULLY PLEADED

THE monthly meeting of the General Council was held on Wednesday morning, the new President (James Welsh) in the chair.

At the outset Mr. Welsh extended a very hearty welcome to the new members who had been enrolled and said he hoped that they would contribute whenever they could to the discussions and the decisions that might be arrived at.

The new delegates were then introduced individually to the Council.

**Invitation from Messrs. Champion**

The GENERAL SECRETARY reported that he had had a letter from Charles H. Champion and Co., Ltd., inviting members of the General Council to visit their new works at Chadwell Heath.

It was agreed that this invitation should be accepted at some convenient date in the near future.

**The Late Mr. Gavazzi King**

A letter from Sydney S. Cohen, of New York, expressing his regret at the death of Gavazzi King was read. It was stated that a suitable acknowledgment had been sent and a copy of the letter sent to Miss King.

**The Late Sir Benjamin Gott**

The GENERAL SECRETARY reported that following upon the sudden death of Sir Benjamin Gott, the Chairman of the Commission on Educational and Cultural Films, he had written to the Joint Secretaries of the Commission expressing the sympathy of the Association, and had received a letter of thanks on behalf of the Commission and Lady Gott.

The PRESIDENT (James Welsh) said he would like to add a word to what had been said. Those members of the C.E.A. who had taken part in the recent negotiations in connection with the proposed Film Institute had frequently met the representatives of the Commission, and during those numerous and prolonged meetings Sir Benjamin Gott had practically represented that side of the discussion, and they had all come to appreciate that he was one who had the welfare of the Trade and Industry at heart.

**Assessments**

It was reported that owing to the efforts of C. Hartley-Davies, who had appeared before the Assessment Committee dealing with the matter, a reduction of one-third had been obtained on the assessment of a new theatre.

The ground on which the appeal had succeeded was the contention that although the new theatre was much more valuable than the old one, the final test must be the prospect of user, and C. Hartley-Davies had been able to show that during the period of the twenty-one weeks the new theatre had been open the average attendance per performance did not exceed 10 per cent. of that of the last eight weeks of the old theatre, and even that 10 per cent. was accounted for by the fact that the period the new theatre had been open embraced the highest weeks of the winter period.

The question of considering making an appeal against assessments in view of decreased business, as had been successfully put forward in regard to assessments of licensed houses owing to the beer tax, was remitted to the Legal, Finance and Parliamentary Committee.

**Next Meeting**

The next meeting of the General Council was arranged for April 12, in London.

Major ELLIS, on behalf of the Devon and Cornwall Branch, said his members were anxious that a meeting of the Council should be held in Torquay in the near future.

It was agreed that the matter should be considered at the next meeting of the Council after the official invitation had been received.

**New Members**

Thirty-seven new members were balloted for and enrolled.

## DEFENDS THE TRADE

### PROPAGANDA BY EXHIBITOR

Cyril Swift, manager of the Silver Cinema, Worcester, is maintaining the cause of the entertainment Industry in no mean spirit in the Worcester district by the medium of the local debating society. Recently, there was an inter-town debate between Worcester and Malvern, when the subject was "Should kinemas open on Sundays without repressive regulations," whilst during the past week the subject was "Should kinemas be controlled on similar lines to the B.B.C.?" At this debate Mr. Swift took the opposing view and carried the votes.

## N. WESTERN'S NEXT MEETING

The date of the next monthly meeting of the North Western branch will be April 7, and not the 14th, owing to Good Friday falling on the latter date.

## NO LONGER A DIRECT GAIN TO TREASURY

### C.E.A. Presents Facts and Figures to Chancellor

### IMPOST CLOSES 10 PER CENT. OF HALLS.

*The following report was considered at the meeting of the General Council:—*

YOUR sub-committee requested the Chancellor of the Exchequer to receive a deputation. He replied asking that the representations should be submitted in writing in the first instance, when he would consider whether any useful purpose would be served by arranging for the reception of a deputation. Your sub-committee accordingly wrote to him on February 22, as follows:

*THE RT. HON. NEVILLE CHAMBERLAIN, M.P.,*
*CHANCELLOR OF THE EXCHEQUER,*
*The Treasury,*
*Whitehall, S.W.1.*

SIR,—In response to your invitation to address you in writing we wish to bring to your notice the very serious effects of the increase in Entertainments Tax imposed in 1931.

The reimposition of Entertainments Tax on seats up to 6d. has proved to be a dreadful burden, especially in industrial areas where trade depression is most acute.

In many cases attendances have shown a substantial reduction with the result that any margin of profit has tended to disappear. It is therefore more and more difficult for kinemas in such areas to continue in business.

Statistics are being prepared covering the whole country, which a deputation would like to present to you personally, but, as some indication of the situation, a few typical examples are appended:

| District or town. | Decrease in admissions. | Decrease in takings. £ s. d. | Increase in tax. £ s. d. |
|---|---|---|---|
| Scotland ..... | 70,275 | 1,591 4 0 | 421 18 7 |
| ,, ..... | 76,996 | 1,874 8 8 | 926 5 4 |
| ,, ..... | 65,758 | 1,183 18 3 | 1,660 15 2 |
| ,, ..... | 104,441 | 2,112 17 4 | 1,311 19 4 |
| ,, ..... | 81,172 | 2,352 18 4 | 1,237 16 7 |
| ,, ..... | 13,876 | 1,561 8 0 | 1,040 19 5 |
| Salford ..... | 28,736 | 1,214 16 5 | 411 10 6 |
| Ebbw Vale ... | 39,746 | 1,011 9 4 | 359 0 3 |
| *Wigan ..... | — | 5,053 17 1 | 3,813 17 8 |
| Scunthorpe ... | 23,241 | 1,073 11 1 | 378 10 6 |
| Birkenhead ... | 93,973 | 2,425 14 10 | 951 17 5 |
| Gilfach Goch... | 16,724 | 531 13 1 | 334 9 8 |
| *Portsmouth ... | — | 1,900 0 8 | 381 18 1 |
| Clapton, E. ... | 48,121 | 1,438 8 11 | 535 18 3 |
| *South Bank ... | — | 3,184 11 4 | 795 0 2 |

* Number of admissions not recorded.

We appreciate that the reduction in payments for unemployment relief and increased taxation in other directions have also been factors, but it is our considered view that the imposition of a heavy turnover tax at a time when other adverse circumstances were prevailing has been the deciding factor as between profit and loss in the cheaper class of kinemas catering for working class audiences.

We cannot complain when we have to share the effects of national taxation with industry in general, but we do complain of exceptional additional taxation specially imposed upon entertainments.

**The Unfairness**

We desire to represent the injustice of the Tax on the cheaper prices of admission. An admission charge of 3d. carries with it a tax of 33 1/3 per cent., while in the case of the 4d. admission it amounts to 25 per cent.

This is much above the rate on the higher scale of charges and has no relation to the ability to pay of the people who patronise such kinemas situated almost entirely in working class districts where money is scarce and employment most irregular.

When this tax was imposed it was intended that it should be added to the price of admission, but in many cases the fall in admissions was so substantial that this was found impossible and the only course open to many exhibitors was to revert to the old prices, which meant the proprietor paying the tax.

While this may be possible for a temporary period, experience has shown that only in a few cases will it be possible as a permanent policy. In many instances reserves are being rapidly exhausted and it is only by extended credit, now severely restricted, that it has been possible to carry on.

**A Social Necessity**

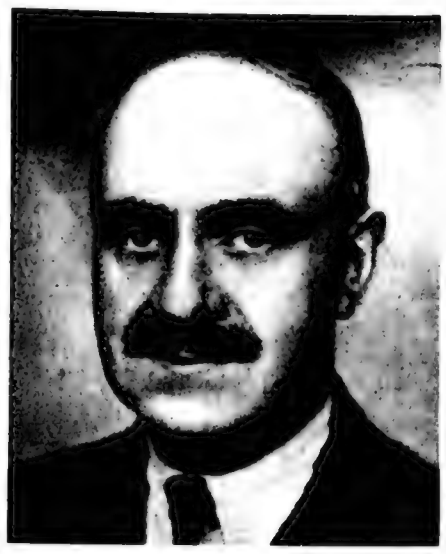
It is becoming more and more recognised that the kinema as the cheapest form of entertainment available for the people has become an important element in the social life of the community. It is no longer a luxury, but in the drab and dreary circumstances of life in depressed areas it is the only means available for bringing a little colour into the lives of the people.

Anything that makes it more difficult for such people to obtain this respite from such circumstances is definitely anti-social and must lead in the long run to a loss of morale which may make itself felt in many ways deterimental to social progress.

The drop in attendances, which we can demonstrate amounts to millions, due largely to the increase of taxation, is a regrettable feature which represents a definite loss, not only to the Industry, but to the people to whom such entertainment brings a welcome relief from their problems and worries.

We ask you to consider reducing the Entertainments Tax to the scale which operated prior to November, 1931, and to pay particular attention to the pressing need for relief upon the prices of admission up to and including 6d. We would point out that the cost of relief (which we estimate on prices up to 6d., should not exceed £1,750,000) is very small in comparison with the large sums which relief of other taxation will evolve

This modification would also benefit a great many organisations catering to the industrial masses, *e.g.*, Boy Scouts, Girl Guides, Y.M.C.A., Working Men's and Welfare Institutes, Literary and Musical societies, and Junior Sports clubs.



*J. WELSH, J.P.,*
*who presided over his first meeting of the General Council of the C.E.A.*

We have endeavoured to ascertain the general view to entertainment taxation by means of a series of short films and we have been amazed at the public interest in the subject as demonstrated by the many millions of signatures obtained. We have pledged ourselves to pass on any remissions which you may grant.

Entertainments taxation on the cheap seats no longer yields a direct gain to the Treasury. The loss of income tax on profits previously made should be taken into consideration when considering the real cost of the remissions for which we ask.

We hope we have indicated to you how serious is the position in this Trade and we would be glad of an opportunity of sending a deputation to wait upon you with completed figures for the whole country.

We beg to remain, Sir, your obedient servant.

*W. R. FULLER,*
*General Secretary, C.E.A.*

**The Figures**

Your sub-committee also submitted the following figures of the returns to the Chancellor of the Exchequer:

(1) Returns have been made by 1,709 kinemas and these show:—

| | Net Takings. | Tax. |
|---|---|---|
| 52 weeks to 7/11/31... | £18,567,031 | £2,310,261 |
| 52 weeks to 5/11/32... | 16,013,750 | 3,156,350 |
| | £2,553,281 | £846,191 |
| | Decrease 14% | Increase 36% |

| | |
|---|---|
| (2) The principal circuits are without comparative figures for 98 circuits ..... | 98 |
| (3) Returns from 170 halls only relate to 1932 and have no information for 1931. These are not included in the above figures ..... | 170 |
| (4) The number of halls which have changed hands and for which no records are available is approximately 600 ..... | 600 |
| (5) Of the halls that have not replied, no less than 621 are the very small type which keep very indifferent records ..... | 621 |
| | 3,198 |

We have been advised that 422 kinemas have closed, and are not reopening, in 1931, 1932 and 1933.

**The Deputation**

Your sub-committee was gratified that the Chancellor of the Exchequer, on receipt of the letter of February 22, communicated by telephone his willingness to receive in person a deputation. Accordingly your sub-committee deputed the following to attend, the number being limited in accordance with the request of Mr. Neville Chamberlain:

R. E. Richards (president), T. Ormiston, C.B.E., M.P. (treasurer), A. B. King, J.P., A. W. Rogers, Capt. Paul Kimberley, O.B.E., W. R. Fuller (general secretary), Mr. Ormiston stated the case.

Your deputation formed the opinion that the Chancellor of the Exchequer had been impressed by the case and that he appeared to be sympathetic. He was careful to emphasise that he had the whole field to consider. He suggested that the cost of the remission up to 6d. might be more than 1½ millions.

**Local M.P.s**

Full instructions have been sent to all conveners to collect particulars of the number of signatures obtained and to arrange for deputations in each constituency of exhibitors to see their M.P.s and to present to them the signatures of their constituents.

These interviews are proceeding in various parts of the country, and there is no doubt that these are of the utmost value. Reports of the first interviews that have taken place show that the M.P.s are appreciating the justice of our case for revision of the Entertainments Tax and a very large amount of publicity is being given to these interviews in the Press. Your sub-committee is anxious that every constituency should be dealt with in this manner.

## ACTION AGAINST DEADHEAD MENACE

### DRASTIC MEASURES TO BE TAKEN AT ONCE

A RESOLUTION from the West Lancashine Branch urging a vigorous campaign against the presence of deadheads at Trade shows was discussed at the General Council meeting of the C.E.A. In the Council's recommendation to the Joint Standing Committee of the C.E.A. and K.R.S. it was urged that drastic steps should be taken in the matter.

The West Lancashire resolution was:—

"That we, as delegates, recommend our members to refrain from attending any Trade shows unless this Council have the assurance that the show will absolutely be confined to the Trade; and that the Chairman, Vice-Chairman or Secretary of any branch be granted permission on request to see any cards where he is of the opinion that persons are being admitted who have no right to be there; and, further, we refuse to attend any Trade shows when other kinemas are open to the paying public."

The North-Western Branch also requested the General Council to take steps to prevent the presence of deadheads.

H. SIMPSON, speaking on behalf of the West Lancashire Branch, said he did not know if their resolution presented the case generally, but certainly as far as Manchester and Liverpool were concerned, things were very difficult indeed, and he personally felt it very keenly.

He attended Manchester twice a week, and in order to get there about 10 o'clock he had to catch a train at 6.30, and it had been his unfortunate lot when he had got there not to be able to get a seat. On a recent occasion he had got in, but had been asked to move along so many times that he got disgusted and left the show. For weeks after that he had refused to do business with the renters who had held the Trade show, entirely owing to the treatment he had received at the Trade show.

**Definite Action Demanded**

A. CUNNINGHAM, in seconding the resolution, said it was not the first time the matter had been discussed. For years and years they had been flogging the subject, and about six years ago they had almost flogged it to a conclusion. He considered it was up to the General Council to do something definite with the K.R.S.

So serious was the Trade show matter that a few weeks ago he and another exhibitor had spent two or three days in going round Leeds to the Trade shows and taking particulars of the different shows and the people attending, and they had averaged that 8,000 to 10,000 people a week were receiving free entertainment.

So bad had the state of affairs become in Leeds that the trams in the morning were packed with ladies with Trade show cards, exchanging them amongst themselves according to what film they wanted to see. In four branches there were 429 exhibitors, which would mean, say, 850 people if they all came.

They had found out that really there were only 300, the others being made up by circuit houses whose managers did the Trade shows. One renting firm had announced they only gave 500 tickets out for a Trade show, but there were 2,000 people in the theatre. He considered the best way of coping with the situation would be for the renters to issue a medallion to exhibitors, who could then show it at the kinema where the film was being Trade shown.

**Manchester "Different"**

W. STEPHENSON said the situation was rather different as he knew it. In Manchester no film could be shown unless it had first been seen by the Watch Committee or its representatives. For the Trade show of "Cavalcade" only 60 invitations were issued, which meant that many exhibitors and exhibitors' wives who had come in specially to see this were not allowed to enter the kinema. In his opinion every exhibitor should be able to see a Trade show if he wanted to.

It was moved by T. FLIGELSTONE, seconded by T. ORMISTON, and agreed:—

"That this matter be referred to the Joint Standing Committee of the C.E.A. and K.R.S., to deal with immediately, and that this General Council inform the K.R.S. that in our opinion it is necessary that drastic measures be taken at once to deal with the attendances at Trade shows of persons not connected with the Industry, and offers to co-operate with the society in putting an end to the abuse"

## ENTERTAINMENT TAX

### £3,000,000 INCREASE

In the House of Commons on Thursday, Neville Chamberlain (the Chancellor of the Exchequer) informed David Kirkwood that the net amount of entertainments duty collected during the years ended October 31, 1931, and October 31, 1932 (the nearest dates for which figures were available) was £8,808,000 and £9,335,000, respectively.

# CHILDREN AND "A" FILMS

## HOME OFFICE CIRCULAR TO LICENSING AUTHORITIES

### Category Board to be Displayed

IT was announced at the general meeting of the C.E.A. Council last week that arrangements had been entered into with the Home Office whereby the Council should circulate members whenever "horror" films unsuitable for children were being shown.

The GENERAL SECRETARY reported that the Home Office had issued to all licensing authorities a circular dealing with "A" films and children. If these recommendations of the Home Secretary were carried out, they would put an end to the restrictions excluding children under 16 from seeing "A" films if accompanied by a parent or *bona-fide* adult guardian. Every delegate would receive a copy of this circular as soon as printed, and he should read it carefully.

The view was strongly expressed that provided the exhibitor took the necessary steps to see that any parent taking children had no difficulty in finding out the category of the film, the licensing authorities should accept the recommendation.

**"Horror" Films**

In regard to the "horror" film there was no doubt that this had a bad effect upon children. The C.E.A. had consulted with the Home Office, and had agreed to notify their members when a "horror" film was passed by the British Board of Film Censors, and instruct them not to admit children under 16 and advise parents not to bring their children when that type of film was shown.

An immediate consequence of the circular would be the institution of category boards. Many districts such as London and large places had to put them up. It might go to the extent of having a category board over every pay box, although that did not of necessity mean of the size over the main pay box. The recommendations would be included in the licences and would meet the general conditions of the category boards. The whole tenor of the circular was most helpful to the exhibitor side of the business.

J. R. DOVENER said he was glad the circular had been issued as far as Liverpool was concerned.

**Border Line Films**

The PRESIDENT hoped the matter would get the support of delegates in seeing the suggestions made were carried out. The Consultative Committee was really the only thing between exhibitors and indiscriminate action by local authorities all over the country, and unless they demonstrated they were prepared to support the findings of that committee they would get into serious trouble sooner or later.

In regard to "horror" films there were films which fell within that category most distinctly, and there was no doubt they should at once issue circulars.

There were also border-line films where he would appeal to exhibitors to use their own discretion. In some districts where there were few children they might be used with discretion, but there were films that were horrific which were not at all suitable for children, and exhibitors in their own interests should take the position in hand and warn the public, and thus strengthen the hands of the Association in dealing with the authorities all over the country.

**Possible Structural Alterations**

E. HINGE considered it was a pity the recommendations did not indicate a certain amount of elasticity for local authorities, because in some cases it might even mean structural alterations. Another difficulty was there were twice-nightly houses and the programme might have to be changed for the second house, which meant a lot of trouble to change the exact times of showing on the boards. He thought the time of commencement should be sufficient.

Councillor G. F. MCDONALD said in Birmingham, in addition to the category, they had been asked that the category of the film should be put on all publicity matter. He believed this also applied in Liverpool. He considered this showed the willingness of exhibitors to co-operate.

Councillor E. HEWITSON said that by arrangement between the renters and the British Board of Film Censors all publicity issued would have the categories mentioned.

J. ANDERTON said in his district they had been given three months' notice before anything was done.

It was agreed that the authority of the General Council to issue circulars *re* "horror" films should be given.

*(Continued at foot of next col.)*

## *PROPOSED FILM INSTITUTE*

### *C. M. Woolf, Sam Eckman and T. Ormiston as Governors*

THE constitution of the executive of the proposed Film Institute is revealed so far as the Trade is concerned by a report of the Cinematograph Fund Committee of the General Council of the C.E.A.

The committee reported that it was proceeding jointly with other sections of the Trade to the registration of a British Film Institute. The registration will shortly be completed, when copies will be available for scrutiny by any member of the General Council.

In the meantime as the first directors, or, as they will be called in the constitution, governors, are required to be available as early as possible the committee recommends the General Council to make its nomination.

Under the constitution there will be three governors representative of the Trade, one each to be nominated by the Federation of British Industries, the K.R.S. and the C.E.A. It is understood that the F.B.I. has nominated C. M. Woolf, managing director of the Gaumont-British Picture Corporation, Ltd., and that it is quite likely that the K.R.S. will nominate S. Eckman, jun. The committee is unanimous in suggesting that the exhibitor interest would be most usefully served by the appointment of T. Ormiston, C.B.E., M.P., who has been prominently identified with all the preliminary discussions in the formation of the proposed British Film Institute.

It is pointed out that the constitution provides that the Governor's work is honorary.

Discussing the above report at the meeting of the General Council, T. Ormiston said that although in the early days of the Commission on Educational and Cultural Films he had been opposed to their activities during the joint negotiations with that organisation, and having regard to the fact that they would in no way interfere with purely Trade matters on censorship, he had changed his opinion. He now considered that the more contact they could get with people outside the Industry the better it would be for the Trade as a whole.

The President said he thought the past-president deserved praise for the big part he had played in the negotiations which had taken place in drawing up the constitution of the proposed Film Institute. He personally hoped it would serve a useful purpose.

## CINEMATOGRAPH FUND

### QUESTION IN THE COMMONS

In the House of Commons on Monday, J. R. Robinson asked the Home Secretary whether he had any information as to the amount of money accumulated since February 1 and available for the use of the Cinematograph Fund and the Film Institute.

Sir J. Gilmour said he had not. No information as to these amounts would be available until the first quarterly payments had been made by licensing authorities to the Privy Council after the end of this month.

*George O'Brien, Nell O'Day and Betty Ross King in SMOKE LIGHTNING (Fox), now at the New Gallery*

# Unfair Assessment Demands in South Wales

## MEMBERS PROTEST AGAINST LOCAL INQUISITIONS

### Teachers Discuss Educational Film Scheme

MEMBERS of the South Wales and Monmouthshire branch discussed a number of important subjects at their usual monthly meeting at Cardiff, on Friday last, when ARCHIE JONES, Cwmcarn, presided.

A member, referring to the question of the assessment of halls in respect of income tax, said he had been asked for a mass of information which he did not think the authorities were entitled to have. The snag, however, was that unless the demands were met, then an exhibitor would find himself assessed at a high figure.

H. VICTOR DAVIS agreed that it was not right to ask for such information, and on his suggestion it was decided to communicate with the General Secretary and NORMAN HART so that they might frame a reply pointing out that it was not the policy of the Association to supply such details.

**Local Deputations**

Reporting on the progress made in connection with the Entertainment Tax campaign, the SECRETARY (W. J. Fooks) said he was very anxious to find out as quickly as possible the result of deputations visits to local Members of Parliament.

He had received this information from several of the conveners who had interviewed their Member, and the replies were sympathetic.

As to the petition, he had received about 130 replies from members, and these postcards showed that so far there were approximately 160,000 signatures to the petition.

A large number, however, had not yet sent in. Presumably they had been sent to the conveners, and he could only urge that they be sent on as quickly as possible. Once the petitions were out of the way, he understood that, as in previous years, arrangements would be made for holding mass meetings.

H. VICTOR DAVIS said it might be thought desirable to meet the Welsh Members of Parliament again at the House of Commons. He thought such a meeting would do good.

R. DOONER (Maestag): I think it a very valuable suggestion. I propose we take steps to do this.

This was agreed, and the secretary was instructed to get into touch with George Hall, M.P. for Aberdare, who had expressed a willingness to arrange a meeting.

The following were appointed to act as a deputation: The chairman, vice-chairman (R. Dooner), W. Smith (Aberdare), W. Berriman (Pontypridd), and H. Victor Davis.

**Educational Films**

H. VICTOR DAVIS reported on a deputation which waited upon the Rhondda Education Authority on the question of educational films. David Hughes, of Tonypandy, he said, was asked by the Education Committee of the Rhondda Council if he would attend a meeting of that committee in order to discuss the subject of educational films.

It appeared that the committee had received an application from the schoolmasters for a sort of round-table conference and Mr. Hughes asked the chairman and himself to accompany him. It proved a most interesting talk, those present including a deputation of school masters.

He (Mr. Davis) took the opportunity of explaining to them that these requests from the school masters here and there were not isolated ones but part of the growing desire of the country to use the kinema for educational purposes.

He also stressed that since they accepted the use of the kinema they should not regard it as being possibly a charitable effort on the part of exhibitors. They could not give the use of the kinemas unless they were fully repaid for the work. He made it clear that they could not do this work under 2d. per head, per child, per attendance.

There was a snag as to where to get this money, and it was pointed out that the schools would be bringing so many children at a time. Could it not be done for less?

For the life of him he could not see how, after paying operators, attendants, etc., they could do it at a lower figure. They were all convinced as to the desirability of doing this but wanted to consult on the point as to where the money was to come from. It was quite possible, therefore, that Rhondda would be the first area in the country to adopt this educational method.

In conclusion, Mr. Davis said he wished to impress upon all the members that if they received applications from education authorities it was desirable they should not grant it until they had consulted the branch.

The CHAIRMAN: They seemed to be very keen on it, especially the school masters.

W. SMITH (Aberdare): What about where they are putting in their own machines? The secondary schools in the Aberdare Valley have them now.

The CHAIRMAN: That, of course, we cannot prevent, but this scheme will be worked with us as exhibitors.

**Politics on the Screen**

Complaint was raised by R. DOVRER with regard to items of political propaganda contained in news reels. There had been glaring examples, and he personally had very strong objection to paying fancy fees for news reels that were used by people for political propaganda. He considered something should be done to counteract it.

The CHAIRMAN remarked that the matter had been previously before the General Council. They would have to go into the matter once again.

R. DOVRER: There is a very glaring case at the moment, and in my opinion there is nothing more calculated to upset the peace of mind of the community.

FRANK TURNER (Ferndale): I have decided to cut it out. I hope every member will do the same.

# NORTH STAFFS. TAX CAMPAIGN

## LOCAL M.P.s READY TO GIVE SUPPORT

OWING to the absence of Ald. ROBERT BERESFORD (chairman), H. COTTON occupied the chair at the monthly meeting of the North Staffs branch.

An interesting discussion took place relative to the passing of proposed kinema plans by the local authorities, and the requirements of the County Architect. This has been a much-talked of subject at recent meetings, since the County Architect advised a number of alterations to halls in the Newcastle district of the branch area, resulting in considerable expenditure for the proprietors.

The CHAIRMAN pointed out that enormous expense was incurred by exhibitors, when plans, which had originally been passed by the local authorities, did not meet with the requirements when examined by the County Architect. Additional alterations meant more expense, and this was a serious matter, not only for the circuit houses, but for the small proprietor.

BERT MILLER suggested that the Secretary be instructed to write a letter to the General Council, asking them whether something could not be arranged to obviate what, after all, was a very serious matter. This was agreed upon.

**Tax Campaign**

The Entertainment Tax campaign occupied some considerable time, and although it was not known exactly how many signatures had been obtained, the work of the branch appeared to be highly satisfactory.

The SECRETARY reported that he had been in communication with all the local Members of Parliament, from whom he read replies, stating that they would be prepared to do anything they could in the matter, and the majority would be willing to meet branch deputations.

A suggestion was put forward by Mr. MILLER that in addition to meetings between the parties mentioned, some good would be derived from correspondence between them, and his suggestion that if a copy of the original letter sent to the Chancellor of the Exchequer was sent to each M.P. they would see the case as it really should be understood.

Mr. WASHINGTON moved this suggestion, which was seconded by J. DYSON.

In addition, Mr. MILLER advised that if any member had figures of his own, he should put them before his local Member of Parliament in an effort to further press the cause.

GEORGE EDNEY, who had been on a tour of the branch area, urging exhibitors on in their efforts towards the campaign, and helping where it was needed, reported that he had thoroughly combed the district and found in most cases everything satisfactory. It was then decided to appoint Mr. Edney to tour the district again to collect the petition forms from the various halls for counting.

A vote of thanks was moved to Mr. Edney for his keen enthusiasm in this connection.

**Sunday Opening**

Regarding the two days for Sunday opening allowed under the Act, the CHAIRMAN stated that the Secretary had been in touch with the Chief Constable, applying for the Sundays, March 19 and November 12, and that a reply had been received from the local Watch Committee to the effect that they had considered the matter, but before coming to any decision they would like last year's balance sheets placed before them.

The requirements of the authorities did not meet with approval, but BERT MILLER outlined a scheme, and suggested that he should arrange to see Mr. Hall, the clerk to the Watch Committee, in an effort to straighten the matter out. This course was adopted.

At this point F. V. CHAMBERS mentioned that he had been requested by his directors at the Palace, Hanley, to apply for a Sunday individually if the branch failed to get any definite decision at this meeting, but members objected to this procedure owing to the fact that it might serve to complicate the arrangements of the branch.

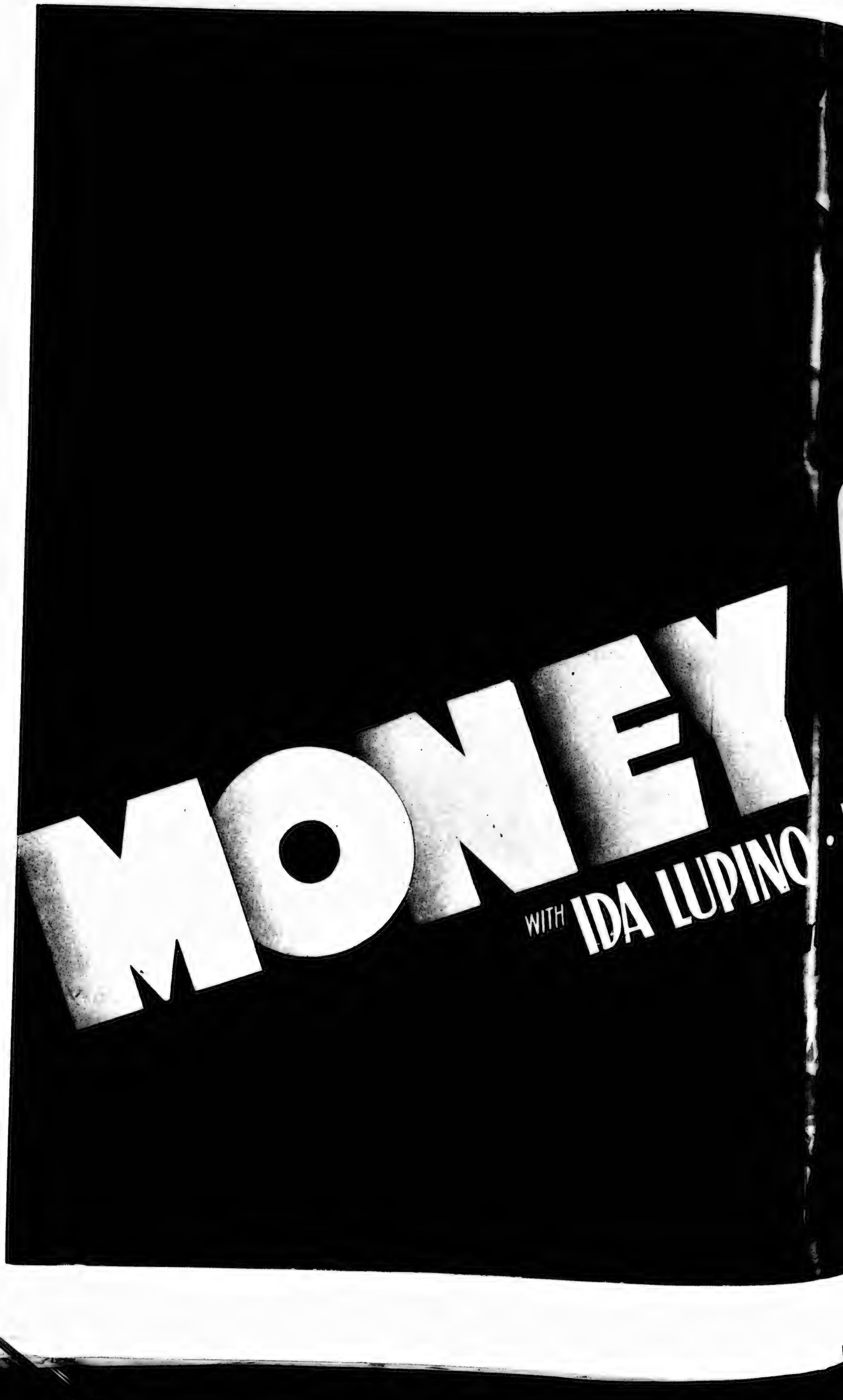
Eventually it was moved by Mr. MILLER that the Secretary write to the City Council, asking them to refrain from granting permission to individual applications until a letter had been received from the branch as a whole.

It was resolved that the branch make application for Good Friday opening, and that where applications were successful, the staffs be given a day off in recompense. Mr. KEEN seconded the proposition.

**Transit**

Regarding the William Pearson Transport Fund, it was reported that the account had not yet closed, and the CHAIRMAN asked for any outstanding subscription to be forwarded early.

**SPECIAL PRESENTATION at the PALACE THEATRE, on Tues., March 28th, at 3 p.m.**


MONEY
WITH IDA LUPINO

# ...OF SPEED

## ...JOHN LODER · and CYRIL McLAGLEN

UNITED ARTISTS

**...ondon Trade Show:**

**...AMBRIDGE THEATRE**

CAMBRIDGE CIRCUS, W.C.2

**FRIDAY**

**...4th March, at 8.45 p.m.**

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The following Columbia Featurettes will also be screened :

"CAMPUS CODES" - (Sunrise Comedy).
"THE MINSTREL SHOW" (Krazy Kat Cartoon).

JANET GAYNOR
WILL ROGERS
LEW AYRES
SALLY EILERS
LOUISE DRESSER
VICTOR JORY
"STATE FAIR"
"Human things in life homespun into a fine sentimental mood with natural humour, tender romance and sympathy-winning cast. Appeals to and entertains the whole family."
—"VARIETY."

# MEN AND MOVEMENTS

## N. GUY WALKER'S NEW APPOINTMENT

### Ex-Lord Mayor's Son Becomes Manager

**N. Guy Walker** has been appointed manager of the Grand Theatre, Hanwell, which opened on Monday after an entire reconstruction. Prior to taking over the management of the Grand, N. G. Walker managed for some time the Lido, West Ealing, and his other appointments include a period with Shirley Simpson at the Regal, Marble Arch, and the Dominion, Tottenham Court Road, W.C.

*N. G. WALKER*

**Norman Lockett**, assistant manager of the Southport Palladium, was on Friday last presented with a gold wrist watch by members of the staff on the occasion of his departure to take over the management of the Rivoli Kinema, Aigburth Road, Liverpool.

**G. W. Watson**, assistant manager of the Commodore Kinema, Liverpool, has transferred to the Olympia Kinema, Liverpool, where he succeeds Mr. Cross as assistant manager to F. Heath. Mr. Watson is a graduate of variety theatre entertainments. Both the halls mentioned are in the Associated British circuit.

**W. W. Thompson** has relinquished the managership of the Mere Lane Kinema (A.B.C.), Liverpool, a position which he held for about six months.

**J. H. Jessop**, manager of the Grosvenor Kinema, Liverpool, has succeeded **W. W. Thompson** at the Mere Lane Kinema, Liverpool, another A.B.C. hall. Mr. Jessop had been manager of the Grosvenor since the theatre was opened eleven years ago. At that time both the Mere Lane and the Grosvenor were in the Gordon circuit.

**A. W. Cross**, assistant manager of the Olympia, Liverpool, has been promoted to the position of manager of the Grosvenor Kinema, Liverpool, where he succeeds J. H. Jessop. The son of Alderman J. C. Cross, a former Lord Mayor of Liverpool, Mr. Cross entered the kinema Trade about six months ago, when he received his appointment at the Olympia.

**Frederick Schofield** has succeeded F. Steven Sandover as manager of the Pavilion Cinema, Wylde Green, nr. Birmingham. F. Schofield recently joined the Pavilion staff as solo organist prior to which he was for a period at the console of the organ at the Forum, Birmingham.

**Charles Woodward, Jun.**, informs us that the Kinema, Hadyn Road, Nottingham, of which his late father was the proprietor, would continue as before under his management. C. Woodward has for many years been actively engaged in the kinema business, and was associated with the late Mr. L. Woodward at the old Alexandra, Netherfield, and at the Kinema.

**Percy D. Aubin**, manager of the Birmingham Savoy, has been transferred by the company to the Hippodrome, Norwich. Popular with the Birmingham audiences, P. Aubin has shown remarkable enterprise in publicity stunts, and within recent weeks has gained two certificates for showmanship, one from the *Kine.*, and another from Universal Pictures. **E. G. Pettet** is the newly appointed manager of the Savoy.

**H. R. V. Addenbrooke**, who has just completed twenty-one years as manager of the Tower, Morecambe, a record of long service that has been recognised by his co-managers of Gaumont-British, is a man of versatile accomplishments. He was one of the first in the country to introduce colour-lighting effects in ballrooms to synchronise with the music and dancing, and in 1923 invented and patented Addenbrooke's carnival lantern, which he later installed at the London Olympia Dance Hall, also Blackpool Tower.

"During the time I have managed the Tower," said Mr. Addenbrooke, in an interview with the *Kine.*, "we have had some of the biggest stage productions, including musical comedies, revues, famous bands, the greatest prima donas and vocalists, from Madame Melba downwards. Prologues for films were introduced as far back as 1921."

Mr. Addenbrooke is the chairman of the Morecambe Entertainment Proprietors' and Managers' Association, and has held that office since its inauguration many years ago.

**Frank D. Gray** celebrated his twentieth anniversary as manager of the Olympia Cinema, Leicester, on Monday of last week. During the war F. D. Gray was the president of the Leicester C.E.A. for three years.

**Clifford W. Smith**, Western Electric's commercial director, returned on Monday, March 20, after a four weeks' trip to the Continent and the Near East, where he has been visiting the foreign distributors of Western Electric.

**A. J. Matthews**, late manager of the Grand, Clapham, has been appointed to a similar position at the Dominion, Hounslow.

**Dixon Scott**, the well-known North country kinema proprietor, delivered an interesting lecture, "A Short History of the Kinematograph," to the members of the Newcastle and District Advertising Club.

**Robert Reay**, described in his nomination papers as a retired kinema proprietor, who until recently had several holdings in Northumberland and Durham, is an independent candidate for election to the Chester-le-Street Urban District Council. Polling takes place on April 3.

**Smith Lord**, the veteran manager of the Coliseum Cinema, Bradford, is seriously ill, following a seizure.

**Geoffrey Keith**, who is touring the Bernstein Theatres as solo organist, is among the youngest kinema organists in the country, being only 18 years of age. Before joining the Bernstein circuit in January he was assistant and deputy solo organist at the Granada, Tooting. Previous experience has been gained in the Gaumont-British circuit at the Regent, Stamford Hill, and G.-B. Palace, Streatham.

**C. H. Sanders**, who recently severed his connection with Sterling Films, Ltd., has been appointed an outside representative of First National in the Midlands. He succeeds **M. Geoghan** and will cover the counties of Hereford, Worcester, Stafford, and Salop.

**E. R. O. Sherwood**, who for the last two years has been resident service engineer for Western Electric in Bristol, has been transferred to the South Devon territory, and will be removing to Torquay, which he is making his headquarters, at the end of the present month.

**Edgar R. Sullivan**, late representative for First National in Manchester, is taking a health cruise to Madeira and the Canary Islands, sailing from Liverpool on the s.s *Alca*, on Friday next, March 24.

**Frank Harris**, manager of the Picture House, Chesterfield, appeared in a new rôle at midnight on Saturday, when he detained a man alleged to have been concerned in a smash-and-grab raid at a Chesterfield radio shop. Mr. Harris, who was on his way home, heard a police whistle, and detained a man until a constable arrived.

## COUN. D. CRAIG'S SON WEDS

A wedding of considerable Trade interest took place at St. John's Church, Ranmoor, Sheffield, on Saturday. The contracting parties were Robert Luther Craig and Miss Dorothy Cooper. The bridegroom is the elder son of Coun. Donald Craig, of Sheffield, who is actively associated with some twenty kinemas in Yorkshire and North Notts.

*Molly Lamont, Judy Kelly, Leslie Fuller and Gene Gerrard with the Lord Mayor and Lady Mayoress at the Bristol Masked Ball arranged by local A.B.C. Managers in aid of the Trade Benevolent Fund.* *(See story on page 26)*

# Paramount Move to Counter Forced Liquidation

## LUDWIG BLATTNER CORPORATION UNDERWRITERS' HEAVY LOSSES

### Baird Television Capital to be Increased

*By Our City Editor*

LATEST news regarding the Paramount Publix receivership confirms my original ideas that the company intends to fight forced liquidation, and under cover of the action already taken, intends to make sweeping changes in its administration.

The Corporation has now filed a voluntary bankruptcy petition to take the place of the action for receivership.

Following the preliminary report of the receivers, Judge William Bundy, at the Federal Court, signed an order calling on the receivers to show cause why they should not be removed, and why the action of the Broadway and Twentieth Properties Corporation should not be dismissed.

The receiver's report stated that the company had a loss amounting to 7,553,411 dollars before depreciation for the nine months to October 1 last, and a deficit of 15,857,344 dollars after depreciation.

A tentative balance-sheet as at December 31, 1932, showed cash on hand of 711,384 dollars; accounts receivable of 753,836 dollars, and inventories of 1,409,653 dollars. Just prior to receivership cash had declined to 399,545 dollars. The decline in inventories was due to transfer of films to Film Production Corporation (a subsidiary) as security for bank loans. Total book value of assets and reserves was 150,349,815 dollars, and total liabilities, other than capital stock and surplus was 47,828,890 dollars.

### Ludwig Blattner

George Hutcheson, the Assistant Official Receiver, presided at last week's meeting of the creditors and shareholders held under a winding-up order recently made against Ludwig Blattner Picture Corporation, Ltd.

Gross liabilities were submitted as £55,454, of which £38,562 are expected to rank, while estimated assets were placed at £3,064. A total deficiency of £157,213 was disclosed as regards shareholders.

The Ludwig Blattner Picture Corporation was formed in May, 1928, with an issued capital of £205,708. A prospectus was issued offering for subscription 180,000 £1 Preference shares and 180,000 1s. Deferred shares. The issue was underwritten by the British, French and Foreign Trust, and 84 per cent. of the offer was left with the underwriters and sub-underwriters. At the date of the winding-up order £60,992 was due for unpaid calls, of which £44,236 was due from Blattner and about £16,756 from a sub-underwriter. These were not estimated to realise anything. The failure of the company was attributed to the change-over from silent films to talkies.

### British and Foreign Liquidation

A creditors' and shareholders' meeting of British and Foreign Films, Ltd., will be held at the Institute of Chartered Accountants on Wednesday, March 22, to consider an account of the liquidator's dealings and the conduct of the winding-up during the two years to January, 1933.

### Fox Board Changes

In connection with the changes which are taking place in the constitution of the Fox Film Corporation, it has now been announced that W. W. Aldrich, president of the Chase National Bank, Cornelius Vanderbilt, Matthew Brush and C. E. Richardson have retired from the board.

Pathe Exchange, Inc., announces the repayment of 79,000 dollars of 7 per cent. Debentures due May 1, 1937. Repayment will be made at 105 per cent. on May 1, 1933, at the City Bank Farmers' Trust Company, New York.

G.B. Theatres Corporation is in default on its March 1 interest payment on first and refunding "A" 6½ per cents. due 1956.

National Theatres Corporation (now Federal Theatres Company), adjustment plan whereby interest coupons on issue of first and refunding "A" 6½ per cent. 1942, due December 1, 1932, June 1, 1933, December 1, 1933, and June 1, 1934, would be detached and cancelled and interest accruing from June 1, 1934, to maturity of bonds, be paid at the rate of 4 per cent. per annum, has been declared effective.

### Baird Television

At the special meetings of shareholders of the Baird Television Co., held on Monday, the chairman stated that the £50,000 of new capital which it is proposed to raise will be sufficient to carry the company through at least 2 to 2½ years, and in that time they would have demonstrated whether Baird Television was going to be a success or not.

In reply to a question, it was also stated that there was no intention whatever of selling Baird Television to any foreign country, whatever the attitude of the B.B.C. might be.

With reference to the market value of the shares, Sir Harry Greer said that he did not know why the shares had slumped in price since the announcement of the raising of new capital. He pointed out that of the existing capital of £825,000, the total amount subscribed in cash was £420,000, the remainder being in the form of vendors' shares. If they could bring Baird Television to a successful issue with an expediture of, say, £500,000, they would have been extraordinarily lucky.

The resolutions to increase the capital by the required amount under the terms of the scheme already published were carried at each class meeting.

### Warner Bros. Action

It is understood that a bill of complaint has been filed in the U.S. District Court at Wilmington against Warner Bros. Pictures, Inc., and its directors, by Max Goldberg, an attorney of Salem, Mass.

M. Goldberg seeks the appointment of a receiver for the company, and asks the court to compel the Warners to return to the corporation certain blocks of stock and money alleged to have been received by them, which he believes will be found to be in excess of a fair value of their services.

The complainant led a proxy fight at the last annual meeting of the company in an effort to oust the present management. He alleges mismanagement, and sets forth that his complaints are supported by 4,000 stockholders.

He further alleges that the corporation's assets dropped 31,000,000 dollars between 1931 and 1932, and that liabilities increased 13,000,000 dollars. He states that in certain stock transactions with Goldman Sachs and McClure and Jones, Warner Bros. Pictures suffered large losses, and that the corporation is entitled to recover the losses from the defendants.

### New Stewart-Warner Camera

At the annual meeting of stockholders of Stewart-Warner Corporation, the President, C. B. Smith, discussed a new low-priced moving picture camera which will be placed on the market in the near future.

He also said that the number of stockholders of the corporation now totals approximately 21,000.

### Pathe Natan

Despite the huge profit of 17,000,000 francs announced by Pathé Natan, no dividend is being paid to shareholders. Most of the profits are allocated for debt reductions.

The report states that the company is opening a new theatre at the end of this month.

### Share Market Dull

There was little activity in the share market during the past week, and most transactions resulted, generally, in a slight downward tendency.

The new Debentures of the Gaumont-British Corporation were a good feature, the partly paid-up 4½ per cent. stock rising £1 to £3½ discount. The Ordinary and Preference issues of this concern were firm. Despite the meetings of Baird Television, called to pass resolutions for an increase in capital, both classes of shares were unaffected. A weak spot was found in the "A" Cumulative Preference shares of P.C.T., which fell 1s. 10½d. to 23s. 1½d., other issues being similarly influenced, but to a smaller extent. Moss' Empire Ordinary declined 9d. to 11s. 9d., but the other classes of share remained unchanged.

General Theatres showed a small appreciation, but Madame Tussauds' issues were somewhat lower. Stoll Picture Corporation almost recovered the previous week's loss by rising 4½d. to 3s. 3d.

Denman Picture Houses 1st Debentures improved, although the convertible stock declined 15s. to £106½. Other shares in the kinema market showed little activity, several shares registering a small decline of around 3d.

### Creditors' Meeting

A meeting of the creditors of Progressive Cinemas, Ltd., proprietors of the Victory Picture House, Upwell Street, Sheffield, was held at Sheffield on Thursday. Sydney Coulson, accountant, of 1, Oxford Road, Leeds, was appointed liquidator.

### NEW PRIVATE COMPANIES.

**Regal Picture House (Girvan), Ltd.**—Registered in Edinburgh on March 13. Capital: £10,000 in £1 shares. Entertainment and amusement proprietors and managers, etc. The directors are:—James Melville, 1, Arran View, Girvan, billiard-room proprietor; D. G. Wilson, 86, Dalrymple Street, Girvan, butcher; William H. Dickson, 91, Dalrymple Street, Girvan, fruiterer and confectioner; Robert Drummond, Straid, Ballantrae, Ayrshire, farmer; James D. Frew, 7, St. Leonard's Road, Ayr, butcher. Registered office: 36, Hamilton Street, Girvan, Ayrshire.

**Bridgend Cinemas, Ltd.**—Registered March 15. Capital: £7,000 in £1 shares. Proprietors, lessees or managers of theatres, kinemas, etc. Secretary: M. Roberts. Solicitors: Phoenix, Levinson and Walters, 98-9, Dumfries Place, Cardiff. Registered office: The Cinema, Bridgend.

**British Cinemas Construction Syndicate, Ltd.**—Registered March 16. Capital: £1,050 in 1,000 10 per cent. cumulative redeemable preference shares of £1 each and 1,000 ordinary shares of 1s. each. Theatre, opera house, music hall and kinema proprietors, and managers, etc. Solicitors: Warren Murton and Co., 45, Bloomsbury Square, W.C.1. Registered office: Astoria House, 62, Shaftesbury Avenue, W.

### OPENING A KINEMA WITH £80

#### Boscombe Man's Failure

Formerly carrying on business at the Scala, Boscombe, Edgar John Parslew appeared in Bournemouth Bankruptcy Court on Friday last for his public examination. Debtor occupied the kinema about two months.

His statement of affairs showed liabilities amounting to £1,924 4s. 9d., net assets amounting to £267 9s. 11d., leaving a deficiency of £1,656 14s. 10d. Debtor said he had from £70 to £80 capital, but in answer to the Deputy Official Receiver admitted that he was owing £963 in respect of an unsatisfied judgment. Debtor added that he paid £160 for seating and decoration at the kinema and borrowed £900 from Mr. Adams. The latter was acting as commissionaire.

The examination was adjourned until April 6.

## SHARE MOVEMENTS

| | Last week. | This week. | Movement. |
|---|---|---|---|
| A.B.C. Ord. 5s. | 3/1½ | 3/1½ | — |
| " " 7½ % Pref. | 15/6 | 15/6 | — |
| A.P.P.H. Ord. | 19/9 | 19/9 | — |
| Assoc. Talk. Pic. Ord. 5/- | -/7½ | -/7½ | — |
| Baird Televis. 10% Prefd. Ord. 5/- | 1/- | 1/- | — |
| Baird Televis. Defd. Ord. 5/- | -/10½ | -/10½ | — |
| Blackpool Tower Ord. £1 | 60/7½ | 60/7½ | — |
| Brit. Cine. Theat. Ord. 10/- | 4/1½ | 4/1½ | — |
| " & Dom Defd. 1/- | -/4 | -/4 | — |
| " " Prefd. Ord. | 3/3 | 3/3 | — |
| " In. Films (Props.) 10/- Ord. | -/7½ | -/6 | —/1½ |
| " Interr. Pic 5/- Ord. | 3/3 | 3/4½ | +-/1½ |
| " " " 8% Pref. | 19/4½ | 18/9 | —/7½ |
| " Lion Prefd Ord. | 2/3 | 2/3 | — |
| " " Defd 4d | -/1½ | -/1½ | — |
| " Talks Pic. Ord 5/- | -/3 | -/3 | — |
| Denman P.H. 7% 1st Mt. Deb | £105 | £105½ | +10/- |
| " " 7% Conv. Deb. | £107½ | £106½ | —15/- |
| Dominion Thea. £1 Ord. | -6 | -6 | — |
| Gaum. Pic. Ord 10/- pd. | 8/3 | 8/- | —/3 |
| Gaumont-British Ord 10/- | 11/3 | 11/9 | +-/6 |
| " " 7½% Pref. | 22/9 | 22/9 | — |
| " " 6½% 1st Mort Deb. | £102½ | £102½ | — |
| " " 4½% New Debs. (£25 pd.) | 4½ dis. | 3½ dis. | +15/- |
| General Thea. Pref. | 11/3 | 11/3 | — |
| " " 6½% 1st Mort. Deb | £96 | £96½ | +15/- |
| Lon & South Suner Cin. 2/- Ord. | /6 | -/6 | — |
| Mdme Tussauds 1/- Defd. | 2/4½ | 2/4½ | — |
| " " £1 Cum. Pref. Ord. | 27/6 | 28/1½ | -/7½ |
| " " 7% 1st Mort. Deb. | £105½ | £105½ | — |
| Metro. Cin. Invest. 10% 10/- Pref. Ord. | 1/3 | 1/3 | — |
| Moss Empires £1 Ord. | 12/6 | 11/9 | —/9 |
| " " £1 Cum. Pref. | 10/3 | 10/3 | — |
| " " 6% Deb. | £101 | £101 | — |
| " " 4% Perp. Deb | £70 | £70 | — |
| P.C.T. Ord. 10/- | 18/- | 18/- | — |
| " 7½% Pfg. Pf Ord. | 20/9 | 20/9 | — |
| " Cum "A" Pref. £1 | 23/- | 23/1½ | —/10½ |
| " " "B" " " | 21/9 | 21/9 | — |
| " 6% 1st Mort. Deb | £104½ | £104½ | + 0/- |
| " Const. 7% Pref. | 22/3 | 22/3 | — |
| Stoll P.T. Corp. | 2/ 0½ | 3/3 | + -/4½ |
| United P. Thea. 10% Pref. Ord. | /6 | -/6 | — |
| " " " 7½ 1st. Mort. Deb. | £50½ | £50½ | — |

*Nominal

£1 Shares unless otherwise stated.

# New Films at a Glance

| Title and Renter. | R.T. and Certificate. | Stars. | Remarks. | Box-Office Angle. |
|---|---|---|---|---|
| *Blarney Stone, The (W. & F.)—British. | 79 min. (U) | Tom Walls, Anne Grey, Robert Douglas. | Light drama, good popular entertainment, centred around the star. Sound support, and good technical qualities. | Excellent star booking. |
| *Co-respondent's Course, A (Universal)—Australian. | 50 min. (A) | John D. Arcy, Donalda Warne. | Crude marital comedy drama, with poor continuity, and amateurish characterisation. | Quota picture for the very uncritical. |
| Death Kiss, The (Ideal)—American. | 75 min. (A) | Adrienne Ames, David Manners, Bela Lugosi. | Murder in Hollywood, well tracked down, acted and presented ... | Useful detective-story proposition for any hall. |
| *I'm An Explosive (Fox)—British. | 45 min. (U) | Eliot Makeham, Billy Hartnell, Gladys Jennings. | A bright, clever comedy absurdity, interpreted by a competent cast, and directed with imagination. | Capital supporting feature. |
| Ironmaster, The (Ideal)—American. | 67 min. (U) | Reginald Denny, Lila Lee. | Straightforward, romantic drama, with interesting atmosphere and popular embellishments. | Safe average programme booking. |
| No Man of Her Own (Paramount)—American. | 79 min. (A) | Clark Gable, Carole Lombard, Dorothy Mackaill. | Modern, siphisticated romantic drama, with a neat story, good characterisation, shrewd direction and box office cast. | Good popular entertainment. |
| Officer Thirteen (Ideal)—American. | 65 min. (A) | Monte Blue, Lila Lee. | Sentimental police melodrama, a popular mixture of romance, rough stuff and domesticity. Engaging juvenile performance, modest thrills, and good presentation. | Good supporting entertainment for the majority. |
| Smoke Lightning (Fox)—American. | 60 min. (U) | George O'Brien, Nell O'Day, Betty King Ross. | Bright, breezy Western, the conventional story of which is put over by good team work. Smart pace and refreshing atmosphere. | Good average outdoor drama. |
| State Fair (Fox)—American. | 100 min. (U) | Janet Gaynor, Will Rogers, Louise Dresser. | Rural drama, cleverly told, brilliantly characterised and flawless in atmosphere. Perfect entertainment, universal in its appeal. | Excellent box office attraction. |
| Woman in His House, The (Radio)—American. | 83 min. (A) | Leslie Howard, Ann Harding, Myrna Loy. | Intelligent sex drama, brilliantly acted and cleverly directed. The entertainment bears the stamp of quality, and is certain in its high-class appeal. | Excellent booking for good-class halls. |

* A British Picture.

# REVIEWS FOR SHOWMEN

## State Fair

*Fox. American (U). Directed by Henry King. Featuring Janet Gaynor, Will Rogers and Louise Dresser.* 8,996 *feet. Released August* 7, 1933.

HOMELY entertainment, a perfect picture of rural family life, one which delicately touches all the senses, superbly characterised and directed with amazing understanding and insight. The film just flows along and glows with humanity, life and romance, its sentiments being cleverly attuned to the tastes of all classes.

The appeal, thanks to a perfectly balanced cast of star performers and flawless atmosphere, is irresistible. Excellent box-office proposition for young and old alike.

**Story.**—Abel Frake, a farmer, sets off for the annual State Fair accompanied by his wife Melissa, his daughter Margy, and his son Wayne. Abel concentrates all his attentions on winning the championship with Blue Boy, his pet hog, Melissa is hopeful of securing a diploma with her home-made pickles and mincemeat, while Margy and Wayne go with the intention of having a good time.

Margy falls in love with Pat Gilbert, a newspaper man, whose influence enables Melissa to secure the coveted diplomas. Blue Boy survives a fit of temperament, and his interest in a prize sow results in him walking away with the championship, and Wayne has a brief affair with Emily Joyce, a trapeze artist, tasting life for the first time. Margy, however, suffers brief heartaches when Pat refuses to return with her, but petty differences are soon overcome, and the eventful week ends joyously and satisfactorily.

**Acting.**—Janet Gaynor is winsome and appealing as Margy. Lew Ayres is good as Pat; Sally Eilers is suitably cast as the worldly Emily; Norman Foster is convincing as the unsophisticated Wayne; Will Rogers draws perfect character as Abel, and Louise Dresser is every inch the homely housewife as Melissa. Blue Boy, the hog, too, deserves mention.

**Production.**—Such is the skill of the director, Henry King, that the audience assumes the position of looker-on in the family game, as it is played at the State Fair, and sees every phase of it from the front row.

The principal players interpret their parts so naturally that the characters come to life and their ups and downs weave into a simple coherent story which radiates charm and freshness. The human touch marks every incident, and laughter, romance, fulfilment, and disillusionment interlace with cunning skill.

Although homely, the entertainment is vital, and its appeal is strongly addressed to all classes.

**Settings and Photography.**—The rural sequences are authentic and picturesque, while the hubbub and glamour of the fair, spacious and spectacular in its presentation, results in faultless atmosphere.

**Points of Appeal.**—Clever, human story, excellent individual characterisation, whimsical humour, tender romance, vital drama, liquid continuity, and brilliant direction.

## The Ironmaster

*Ideal. American (U). Directed by Chester M. Franklin. Featuring Reginald Denny and Lila Lee.* 6,136 *feet. Release date not fixed.*

ROMANTIC drama, played against the backgrounds of big business and domesticity, which tells a popular, straightforward story and embellishes it with breezy fights, hectic motor chases, and an engaging child interest. Experienced direction keeps the entertainment intact, and its mass appeal is assured. Safe average programme booking.

**Story.**—Steve Mason, a young workman in a steel factory, so impresses his employer, J. C. Stillman, by his strength of character that he receives rapid promotion and becomes chief executive head of the business, and guardian of Stillman's family when he dies.

The selfish family resents Steve's authority, and Paul Rankin, a rival steel manufacturer, takes advantage of the situation to try and gain control of the mill. Janet, the daughter of the family, however, eventually sees through Rankin's villainy, and finally recognises Steve's worth, but not before her small brother outwits Rankin.

**Acting.**—Reginald Denny hardly suggests the strong, silent man as Steve, but he draws likeable character and makes much of the part. Lila Lee is attractive at Janet, J. Farrell Macdonald is very good as Stillman, and William Janney, Richard Tucker, Esther Howard and Ronnie Cosby bring conviction to the supporting rôles.

**Production.**—The picture is perhaps a trifle artificial in construction, but the obvious is made entertaining, and every known device is employed to prevent the interest from flagging. The resentment of the family to the dictatorship of the hero leads to lively drama, the ruthless methods employed by commercialists are productive of thrills, while romance and child interest effectively maintain the continuity. The film, in its unpretentious way, has everything that can be demanded of a safe popular booking.

**Settings and Photography.**—The scenes in the steel mills are authentic, the depiction of modern family life is life-like, while the fights and chases are deftly timed.

**Points of Appeal.**—Popular theme, good cast, pleasing romance, good twists, and sound production qualities.

## A Co-Respondent's Course

*Universal. Australian (A). Directed by Dietrich Derrick. Featuring John D'Arcy and Donalda Warne.* 4,430 *feet. Release date not fixed.*

A CRUDE, incoherent marital comedy, an amateurish Australian effort which has neither pace, pep nor piquancy. The artists are wooden, the dialogue is commonplace, and the staging is painfully cramped. Quota stuff for very uncritical patrons.

**Story.**—James Lord, a lawyer who specialises in divorce, suspects his fiancée, Nellie O'Neill, of being unfaithful. Detectives acting for one of his clients follow the wrong trail and strengthen his suspicions by securing a photo of Nellie leaving an hotel with another man. Satisfactory explanation, however, brings the story to a welcome close.

**Acting.**—John D'Arcy is obviously camera-conscious as James and, not surprisingly, fails to make the dialogue appear natural. Donalda Warne is far too facetious as Nellie, and the rest of the cast is, to put it mildly, weak.

**Production.**—This comedy starts out to be daring, soon becomes dull, and finishes up by being almost unintelligable. There are many strings to the plot, but instead of leading to piquant situations they become hopelessly entangled, and it is the crudity of the production that scores the few laughs.

**Settings and Photography.**—The interior scenes are painfully restricted and no use whatever has been made of the pictorial qualities of the exteriors.

**Points of Appeal.**—Quota angle.

## I'm an Explosive

*Fox. British (U). Directed by Adrian Brunel. Featuring Eliot Makeham, Billy Hartnell and Gladys Jennings.* 4,458 *feet. Release date not fixed.*

A LAUGHABLE, ingenious absurdity, enacted by a clever cast, and directed by a producer who displays a bright, lively sense of the ridiculous. The film provides forty-five minutes of good fun and represents capital supporting entertainment.

**Story.**—Harold Wimperley, a scientist, perfects a solution which will cause the person taking it to explode. He interests the War Office with his discovery, but becomes embarrassed when his timid brother, Edward, drinks the stuff in mistake for whisky.

Secret Service agents try to manœuvre Edward into open country so that his demise will not endanger the community, but he misinterprets their intentions and believes that he is being chased by his landlady's brothers, bent on revenge because he had rejected her advances. However, after the chase has led to Paris, it is eventually proved that Edward did not drink the stuff after all, and romance ends the story.

**Acting.**—Eliot Makeham is very good as the preoccupied scientist, Billy Hartnell is excellent as the unhappy Edward, and Gladys Jennings, Sybil Grove and D. A. Clarke-Smith complete the sterling supporting team.

**Production.**—Adrian Brunel has treated the absurdity with restraint and imagination, and it is the seriousness of the treatment and characterisation which puts the ingenious story over. The fun is maintained at high tension and is spiced with piquant side issues.

Altogether a diverting British effort; one which will enliven any programme and at the same time provide the exhibitor with an easy way out of a quota obligation.

**Settings and Photography.**—The staging displays ingenious economy, and lighting and photography are good.

**Points of Appeal.**—Bright, clever story, good characterisation, and imaginative treatment.

## Officer 13

*Ideal. American (A). Directed by George Melford. Featuring Monte Blue and Lila Lee.* 5,773 *feet. Release date not fixed.*

SENTIMENTAL police melodrama, a popular mixture of romance, rough stuff and domesticity, disarmingly artless in treatment and presentation. The leading players measure up to their work, while the juvenile performances of Jackie Searle and Mickie McGuire strengthen the appeal. Good supporting entertainment for the majority of halls.

**Story.**—Tom Burke, a motor-cycle cop, determines to avenge the death of his buddy, Sandy, deliberately killed by Jack Blake, a gambler, while avoiding an arrest for speeding. Doris Dane, daughter of a judge, a passenger in Blake's car, lies at the inquest, but eventually tells the truth to the chief of the police. He and Tom then defy political bosses, raid a night club, the haunt of Blake, ferret him out and see that he gets his just deserts. With the account squared, Tom marries Doris.

**Acting.**—Monte Blue makes a welcome return to the screen as the silent, determined Tom; Lila Lee is a pleasing Doris; and Mickie McGuire as the dead man's son, and Jackie Searle as his friend, are engaging. The supporting players represent convincing types.

**Production.**—The drama, which speaks well for American democracy, is patterned on clean, wholesome lines, and tempers its vigorous moments with pleasing romance and captivating child interest. The development is obvious, but smooth action keeps the entertainment alive and allows it to ride safely into the supporting feature class.

**Settings and Photography.**—The motor-cycle chases and crashes are realistic, the raid on the night club supplies a modest thrill, while the domesic sequences are homely.

**Points of Appeal.**—Clean, popular story, good cast, pleasing romance, simple domesticity, and thrills.

## The Blarney Stone

*W. and F. British (U). Directed by Tom Walls. Featuring Tom Walls, Anne Grey and Robert Douglas.* 7,318 *feet. Released August* 28, 1933.

LIGHT drama, good popular entertainment, built around the personality of Tom Walls, who dominates the proceedings from the first foot to the last. His methods are a trifle forced, and he is at his best during the frivolous moments, but he nevertheless holds the theatrical story firmly together and, with the modest assistance of a capable supporting cast and first-class technical qualities, makes the film an excellent star booking.

**Story.**—Tim Fitzgerald, an irresponsible, loquacious Irishman, entertains Lady Anne Cranton and her brother, Lord Breethorpe, just before his house is burnt to the ground by Sinn Feiners, and some time later accepts Breethorpe's hospitality when he is down and out. Through Breethorpe's influence, Tim becomes a power in the financial world and wins Anne's love.

Unknown to him, Breethorpe, who is his business partner, contracts heavy gambling debts, and "cooks" the books. Tim persuades Anne to lend her private money to the company, and he is amazed when irregularities are discovered. He is blamed, and goes to prison to serve a long sentence. Breethorpe, however, finally commits suicide, and leaves a letter absolving Tim, who is then released, and starts anew with Anne as his wife on money earned by a lucky speculation.

**Acting.**—Tom Walls, who is not too certain of his Irish brogue, never leaves the centre of the screen, and is most entertaining when he is flippant, but his sense of character occasionally deserts him during the more serious moments. Anne Grey is very charming as Lady Anne, Robert Douglas is an excellent type as Breethorpe, and the minor characters are portrayed by experienced artistes.

**Production.**—The picture journeys from comedy to serious drama, and halts occasionally to dally with romance. The story, although a trifle mechanical, is pieced together with precision, and has a sturdy centrepiece in the star.

The entertainment draws liberally from the fundamental elements, and by leaving nothing out establishes mass appeal. Technical efficiency, too, contributes essential tone and completes the workmanlike offering.

**Settings and Photography.**—The Irish settings, illustrating the ceremony of kissing the Blarney Stone, are good, while the domestic and business interiors are elegant. The court scene and prison sequences are well handled and are true in detail.

**Points of Appeal.**—Star, popular story, Irish humour, romantic sentiment, quiet drama, and good technique.

## Smoke Lightning

*Fox. American (U). Directed by David Howard. Featuring George O'Brien, Nell O'Day and Betty King Ross.* 5,547 *feet. Release date not fixed.*

BRIGHT, breezy, outdoor drama, the conventional story of which is helped over by a vigorous juvenile performance by Betty King Ross, who rides with great skill. Romance and roguery pattern smoothly into the lively story, and the complete article is played against refreshing outdoor backgrounds. Safe supporting feature for most halls.

**Story.**—Smoke Benson, a young Westerner, sees that Charles Blake, a ranch owner, is being tricked at poker by the unscrupulous sheriff and his colleagues, and takes a hand in the game. He wins a handsome sum from the sheriff and Blake, but before he can return Blake's losses Blake kills himself.

Smoke then becomes manager of Blake's ranch, which he makes over to Blake's small daughter, Betty. The sheriff determines to get the ranch, frames Smoke on a murder charge, and persuades a crook to pose as Betty's uncle

Smoke, however, effects a spectacular escape, and, with the help of Dorothy Benson, the school mistress, puts the sheriff where he belongs, marries Dorothy, and becomes Betty's legal guardian.

**Acting.**—George O'Brien is a likeable and virile Smoke, and displays athletic skill. Betty King Ross is a regular tomboy as Betty, and her horsemanship equals that of the star. Nell O'Day is a modest Dorothy, and the rest of the cast is sound.

**Production.**—All the essentials of the popular Western are crowded into this clean, simple effort, and they are welded into lively, straightforward entertainment by brisk development. The child interest is refreshingly free from mawkish sentimentality, the fights have a touch of the spectacular, while the romance is engaging. In fact, every angle of the picture commends it to family and industrial audiences.

**Settings and Photography.**—The interiors are realistic, the exteriors have pictorial value, while the chases, particularly one on the roof of a train, are exciting and spectacular.

**Points of Appeal.**—Clean, simple story, vigorous child interest, good drama, slight comedy, pleasing romance, and good atmosphere.

## No Man of Her Own

*Paramount. American (A). Directed by Wesley Ruggles. Featuring Clark Gable, Carol Lombard and Dorothy Mackaill. 7,263 feet. Released August 14, 1933.*

MODERN, sophisticated, romantic drama, a slick story of a cardsharper's redemption, cleverly told and produced with polish. The changes are effectively rung on the familiar theme, the characterisation is well above the average, the dialogue has ready wit, and the love interest is handled with disarming tenderness. A three-star production, good popular entertainment with obvious box-office angles.

**Story.**—Babe Stewart, a polished cardsharper, finds things too hot for him in New York, leaves his mistress, Kay Everly, and takes a holiday in a small town. He becomes attracted by Connie Randall, the librarian, and allows the turn of a coin to settle the question of marriage. He returns to town with Connie as his bride, and tries to keep his vocation from her. She eventually learns the truth, however, and her tender power over him enables her to put him on the right path.

**Acting.**—Clark Gable is in rare fettle as Babe, draws convincing character, and is every inch the vigorous, dashing romanticist. Carole Lombard is natural and bewitching as Connie, Dorothy Mackaill is a good foil as Kay, and first-class supporting portrayals are contributed by Grant Mitchell, Elizabeth Patterson and J. Farrell McDonald.

**Production.**—The slow but sure redemption of the seemingly incorrigible gambler follows the conventional path, but its fundamental familiarities are skilfully cloaked by bright detail, flawless characterisation and shrewd direction.

With all its vigour the romance is not without charm, and its logical conclusion is graced by an original ending. Not only is the picture good popular entertainment, but it gives the bill, by reason of its stars, all that is necessary to pave the way to box-office success.

**Settings and Photography.**—The town interiors are elaborate, the female stars are elegantly dressed, while the small town atmosphere furnishes essential contrast.

**Points of Appeal.**—Popular story, new angle, irresistible cast, clever treatment, bright dialogue, and polished presentation.

## The Death Kiss

*Ideal. American (A). Directed by Edward L. Martin. Featuring Adrienne Ames, David Manners and Bela Lugosi. 6,742 feet. Release date not fixed.*

MURDER at a film studio forms the background to a well-concocted piece of sleuthing by a young story-writer whose deductions are in advance of those of the police. Put over with punch, good detail and an adequate heart interest it should provide suitable detective element in the general programme.

**Story.**—During the filming of the final scene of "The Death Kiss" the leading man is shot. Suspicion raised by Drew, a young journalist, falls first on Chalmers, an electrician, who later, though supposed to have committed suicide, is also found to have been murdered.

Police then arrest the leading lady on suspicion, but Drew's further investigations fasten the crime on one of the studio staff, whose wife was in love with the leading man. After a sensational struggle on the part of the murderer to escape from the studio, Drew and the leading lady declare their love.

**Acting.**—David Manners is a natural and likeable amateur detective whose performance is well matched by that of John Wray, an unusually prepossessing police officer. Vince Barnett sustains light relief as Drew's assistant, while Adrienne Ames provides an attractive feminine touch. Bela Lugosi is impressive in a small rôle as film magnate.

**Production.**—With an obvious grip of his story and Hollywood background, Edward L. Martin holds attention from the start. Discovery of the murder and the criminal is led up to by sound detail with adequate touches of light relief chiefly sustained in the dialogue.

Characters are many but clearly etched in, and, until the final scene of intended panic, there is punch without rushing the tempo.

**Settings and Photography.**—Shots of the studio, of private houses and a seaside hotel are vividly lighted and suitably chosen.

**Points of Appeal.**—Good detective story with non-sordid atmosphere, Hollywood background and attractive performance by the hero.

## The Woman in His House

*Radio. American (A). Directed by Edward H. Griffith. Featuring Leslie Howard, Ann Harding and Myrna Loy. 7,414 feet. Release date not fixed.*

INTELLIGENT sex drama, a clever, subtle picture, brilliantly adapted from Philip Barry's stage success "The Animal Kingdom." The delicate theme is handled with dexterity by the superb cast—Leslie Howard and Ann Harding have never done finer, more sensitive work—and the point is lightly, but devastatingly, thrust home.

The films represent an intellectual treat, and its entertainment of fine quality is certain to win the plaudits of the better-class patron.

**Story.**—Tom Collier, a cultured, temperamental and rather casual young book publisher, is captivated by the physical charms of Cecilia Henry, and gives up his intellectual affinity, Daisy Sage, an artist, to marry her. In the process of time Tom slowly discovers that Cecilia is exploiting her physical charm in order to cajole him into making peace with his wealthy father for her own profit, and he revolts against her and turns to the sensitive Daisy, his real wife in all but name.

**Acting.**—Leslie Howard draws perfect character as the cultured, unconventional Tom, and his quiet methods register with unfailing effect. Ann Harding is very feminine and very human as the understanding Daisy, and is sensitive to a degree. Myrna Loy cleverly completes the trio as Cecilia, and Henry Stevenson and Neil Hamilton are very good in prominent supporting rôles.

**Production.**—This triangle drama of intelligent conception does not rely on superficial cleverness for its entertainment; it strikes deeply but delicately, and is psychologically true in its characterisation. The significance of the theme is made by the brilliant direction and acting, and subtlety is carefully balanced by bright humour.

There is a good deal of dialogue, but it is clever and not a word is wasted. Movement, too, is smoothly maintained, the film represents entertainment of impeccable quality.

**Settings and Photography.**—The interiors are carefully chosen, the atmosphere is convincing, and lighting and photography are good.

**Points of Appeal.**—Strong cast, brilliant acting, clever story, and intelligent treatment.

# SHORTS OF THE WEEK REVIEWED

### BETTA

*WHAT THE STARS FORETELL. British (U). Directed by Widgey R. Newman. Series of 12 episodes, approx. 850 feet each. Release date not fixed.*—A novel series of shorts which bring the fascinating science of astrology to the man in the street. The one-reel episodes, which are split up into the twelve astrological periods, cover the full year, and the forecasts, based upon the predictions of R. H. Naylor, of the *Sunday Express*, are of significance to every member of the audience. The presentation of the films shows imagination, and the subject, which has a special appeal to women, is definitely box-office.

### FAMOUS FILMS

*GHOSTS OF THE GOLDEN WEST. American (U). One reel. Release date not fixed.*—A travel short which takes the audience to the derelict goldfields and tells their hectic, interesting history in commentary, vividly delivered by Tom Terriss. Good fill-up.

*THE LAND OF MONTEZUMA. American (U). One reel. Release date not fixed.*—An interest picture which takes for its subject the industry of modern Mexico. The commentary and photography are good.

*AROUND THE CLOCK. American (U). One reel. Release date not fixed.*—Big city life, from dawn to midnight, is the theme of this short feature which tells a human story in pictorial form.

### FOX

*DOWN FROM VESUVIUS. American (U). One reel. Release date not fixed.*—A delightful travelogue, the latest edition to the Magic Carpet series, superbly photographed. Excellent short attraction.

### IDEAL

*KEY HOLE KATIE. American (U). Two reels. Release date not fixed.*—A boisterous collegiate comedy with popular slapstick dispensed by a bevy of vigorous and attractive girls. Safe fill-up for the masses.

*AS THE CROWS FLY. American (U). Featuring Moran and Mack. Two reels. Release date not fixed.*—Slapstick comedy with an aeronautical theme, brightened by the droll, sleepy crosstalk of the "Two Black Crows." Useful comedy booking.

### M-G-M

*TWICE TWO. American (U). Featuring Laurel and Hardy. 1,842 feet. Release date not fixed.*—Lively domestic comedy, in which the famous co-stars play dual rôles. The ingenious construction of the play, coupled with good team work, results in a full complement of laughs.

*NORWAY. American (U). One reel. Release date not fixed.*—A delightful Fitzpatrick traveltalk, which takes the audience on a cruise to the land of the Midnight Sun. The scenic stuff is exquisite, and the accompanying talk is most informative.

*MAKING A CHRISTMAS PUDDING. British (U). Featuring Tommy Handley. 1,182 feet. Release date not fixed.*—A comedy skit featuring the famous wireless entertainer. The star's humour does not register so effectively on the screen, but the film, nevertheless, makes a usable fill-up.

### U.A. (COLUMBIA)

*SCREEN SNAPSHOTS. No. 32. American (U). 959 feet. Release date not fixed.*—The Hollywood Reporter brings to the screen famous stars of yesterday and to-day, including well-known comedy teams. This short is presented with originality, and represents a first-class fill-up.

### UNIVERSAL

*NON-STOP VARIETY, No. 3. Australian (U). 1,072 feet. Release date not fixed.*—Very ordinary vaudeville short which introduces George Wallace, a comedian; Beryl Walkley, a soprano; and a ballet accompanied by a violin orchestra. The turns show promise, but the presentation of the short lacks showmanship.

### WARDOUR

*BIRD ISLANDS OF PERU. American (U). One reel. Release date not fixed.*—An interest picture which introduces the many species of bird life which exist in the Peruvian islands. The good photography and informative commentary make the feature an acceptable fill-up.

### WARNER

*THAT'S THE SPIRIT. American (U). One reel. Release date not fixed.*—A popular jazz band number, staged in a novel manner, and put over with hot rhythm. Good short.

# Registered Under the Act

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period February 25 to March 14. Films the names of which appear in italics are parts of series (or serials).

| Title of Film. | Registered by. | Maker's name. | Length (feet). | No. |
|---|---|---|---|---|
| **BRITISH.** | | | | |
| **FEBRUARY 28.** | | | | |
| The Stolen Necklace | Warner | Warner F.N. Prod. | 4,444 | Br. 8478 |
| Out Of The Past | ,, | ,, | 4,642 | Br. 8479 |
| She Was Only A Village Maiden. | M-G-M | Sound City | 5,487 | Br. 8480 |
| **MARCH 1.** | | | | |
| The Haunted Barn | Universal | Efftee Film Prod. | 3,002 | Br. 8483 |
| Non-Stop Variety, No.2 | ,, | ,, | 880 | Br. 8484 |
| To Brighton With Gladys. | Fox | F. George King, Ltd. | 4,051 | Br. 8487 |
| **MARCH 3.** | | | | |
| Daughters Of To-day | United Artists | F.W.K.Prod.,Ltd. | 6,694 | Br. 8492 |
| Forging Ahead | Fox | Harry Isaac Cohen | 4,349 | Br. 8496 |
| **MARCH 4.** | | | | |
| The Shadow | United Artists | Real Art Prod., Ltd. | 6,752 | Br. 8497 |
| **MARCH 6.** | | | | |
| The Melody Maker | F.N.F.D. | Warner-F.N.Prod. | 5,098 | Br. 8501 |
| **MARCH 8.** | | | | |
| Counsel's Opinion | Paramount | London FilmProd. | 6,806 | Br. 8504 |
| Their Night Out | Wardour | B.I.P. | 6,500 | Br. 8506 |
| **MARCH 10.** | | | | |
| The Wishbone | M-G-M | Sound City | 7,100 | Br. 8508 |
| **MARCH 11.** | | | | |
| A Moorland Tragedy | Equity British | G.E.M. Prod. | 3,625 | Br. 8509 |
| Side Streets | M-G-M | Sound City | 4,243 | Br. 8510 |
| **MARCH 13.** | | | | |
| Double Wedding | Warner | Warner F.N. Prod. | 4,547 | Br. 8511 |
| Going Straight | ,, | ,, | 4,568 | Br. 8512 |
| Too Many Wives | ,, | ,, | 5,287 | Br. 8513 |
| Show Girl's Luck | Universal | Australian Talkies, Ltd. | 4,057 | Br. 8519 |
| Spur of the Moment | ,, | A. R. Harwood Talkie Prod. | 3,815 | Br. 8520 |
| Tommy Handley in Making a Christmas Pudding. | M-G-M | Winads, Ltd. | 1,182 | Br. 8521 |
| **MARCH 14.** | | | | |
| The Good Companions | Ideal | Gaumont British | 10,146 | Br. 8522 |
| **FOREIGN.** | | | | |
| **FEBRUARY 25.** | | | | |
| Madame Butterfly | Paramount | Paramount | 7,725 | F. 8471 |
| Screen Souvenirs S.2— No. 4. | ,, | ,, | 875 | F. 8472 |
| Terror Trail | Universal | Universal | 5,198 | F. 8473 |
| Clancy of the Mounted (serial):— | ,, | ,, | | |
| *Episode 1* | ,, | ,, | 1,706 | F. 8474 |
| *Episode 2* | ,, | ,, | 1,700 | F. 8475 |
| *Episode 3* | ,, | ,, | 1,760 | F. 8476 |
| **FEBRUARY 27.** | | | | |
| The Savage Girl | Pathé | Freuler Film Associates. | 6,029 | F. 8477 |
| **FEBRUARY 28.** | | | | |
| The White Flame | A. L. Bayley | Sokal | 7,521 | F. 8481 |
| As The Devil Commands | United Artists | Columbia | 6,296 | F. 8482 |
| **MARCH 1.** | | | | |
| Should Crooners Marry | Universal | Universal | 1,864 | F. 8485 |
| Married Or Single | ,, | ,, | 1,896 | F. 8486 |
| Face In The Sky | Fox | Fox | 6,655 | F. 8488 |
| Hello, Everybody | Paramount | Paramount | 6,272 | F. 8489 |
| Screen Souvenirs S.2— No. 5. | ,, | ,, | 902 | F. 8490 |
| **MARCH 2.** | | | | |
| Girl Missing | Warner | Warner | 6,204 | F. 8491 |
| **MARCH 3.** | | | | |
| East of Fifth Avenue | United Artists | Columbia | 5,660 | F. 8493 |
| Air Hostess | ,, | ,, | 6,120 | F. 8494 |
| Dangerously Yours | Fox | Fox | 6,870 | F. 8495 |
| **MARCH 4.** | | | | |
| State Trooper | United Artists | Columbia | 6,025 | F. 8498 |
| Child Of Manhattan | ,, | ,, | 6,441 | F. 8499 |
| Blondie Johnson | F.N.F.D. | F.N. | 6,128 | F. 8500 |
| **MARCH 6.** | | | | |
| Self Defence | Pathé | A. W. T. Lackey and Trem Carr. | 6,243 | F. 8502 |
| **MARCH 7.** | | | | |
| What—No Beer? | M-G-M | M-G-M | 5,853 | F. 8503 |
| **MARCH 8.** | | | | |
| Time on My Hands | Paramount | Paramount | 787 | F. 8505 |
| **MARCH 9.** | | | | |
| Slightly Married | Butcher's | Invincible | 6,555 | F. 8507 |
| **MARCH 13.** | | | | |
| Canine Thrills | Paramount | Paramount | 856 | F. 8514 |
| Screen Souvenirs, S. 2— No. 6. | ,, | ,, | 880 | F. 8515 |
| Blue of the Night | ,, | ,, | 1,941 | F. 8516 |
| Nagana | Universal | Universal | 6,295 | F. 8517 |
| Melody Parade | ,, | ,, | 1,886 | F. 8518 |
| **MARCH 14.** | | | | |
| Men Must Fight | M-G-M | M-G-M | 6,459 | F. 8523 |

**ALTERATIONS OF LENGTH.**

| Title of Film. | Registration No. | Original length (feet). | Length as altered (feet). |
|---|---|---|---|
| The Secret Agent (P.D.C.) | F. 8457 | 7,650 | 6,873 |
| Lord Camber's Ladies (Wardour) | Br. 8175 | 8,624 | 7,286 |

*** The length of the U.A. film entitled "The Bitter Tea of General Yen" (F. 8155) has been altered to 7,975 feet.

*** The registered number of the Gaumont film entitled "With Cobham to Kivu" (E. 7850), has been altered to Br. 7850.

*** The length of the National Distributors film entitled "Rasputin" (F. 7960), has been altered to 7,684 feet.

*Myrna Loy and Leslie Howard in THE WOMAN IN HIS HOUSE, the Radio picture shown this week*

# "The Death Kiss"

*Scenes from* THE DEATH KISS *(Ideal), a mystery film which takes the spectator behind the scenes of a film studio in which a murder has just been enacted. The cast comprises Adrienne Ames, David Manners and Bela Lugosi. It is reviewed in this issue*

# PASSING OF A WEST END KINEMA

## MARBLE ARCH ELECTRIC TO BE DEMOLISHED

THE Marble Arch Electric Palace, one of the kinemas in the Metropolis having a history extending from pre-war days, closed down last week, and will soon be demolished. The site, in conjunction with adjoining property, is being cleared to provide a new building in conformity with the march of progress.

The Electric Palace stood on the site of one of the original buildings, or, perhaps more true, shops known as Hales Tours, which featured travel films.

"Robbie" Robinson, who for many years managed the Palace—in fact, he was the doyen of West End managers—now controls the Hammersmith Palace, a one-time music-hall now run on kine-variety lines.

**Southend Palace Closing**

The Palace, Westcliff, is closing down on Saturday, March 25, as a kinema. A rumour that with the closing down of the Palace, Sir Gordon Craig would take over the Jackson Southend Circuit comprising the Mascot, King's, Regal and Plaza, is denied.

**Mill Hill Changes**

The Mill Hill Cinema has been acquired by Clifford King. Among other improvements which Mr. King is making shortly will be the presentation of variety in the programmes as soon as the necessary alterations have been made to the stage.

**Bury Hippodrome Withdrawn**

By order of the trustees of the late Alderman W. H. Broadhead, the Bury Hippodrome, Garden Street, Bury, near Manchester, now run as a kinema, was offered for sale by auction. Bidding started at £1,000, and the lot was withdrawn at £1,900. Negotiations for the sale are, however, now proceeding privately.

## MOVIES AT HOME

### A NEW BOOK FOR THE AMATEUR

Within the covers of *The Home Cinema* J. P. Lawrie has gathered a whole heap of knowledge valuable to the venturer into home kinematography. It is definitely a book for beginners and sets out the needs of the novice, with advice on apparatus, scenery, scenarios, editing, and exhibition.

It has been the endeavour of the author not to bewilder his readers with advanced technical terms, but to guide them in simple language along paths which should ensure them good results upon the home screen.

A bibliography at the end gives a list of textbooks to be consulted for those who wish to advance further, but for the beginner the book itself will be sufficient.

*The Home Cinema. By J. P. Lawrie. 96 pp. Chapman and Hall, 3s. 6d. net.*

## B.B.C. FILM

### NEW E.M.B. PRODUCTION

The possibilities of Broadcasting House as a background for a new propaganda film are now being considered by the Empire Marketing Board.

A representative of the Board is now installed in the B.B.C. headquarters, investigating and suggesting suitable scenes. When his work has been completed, officials of the Corporation and the Board are to collaborate in the production of a suitable scenario.

## PUBLICITY FILMS

### WITH ENTERTAINMENT ANGLES

An interesting programme of publicity films was presented last week by British Publicity Talks Film, Ltd. Produced under the direction of C. H. Dand, these are not just ordinary advertising films, but are films with an entertainment value in which the selling side is cleverly brought to the notice of the patron without him being too conscious of the fact.

One of them was for a well-known brand of wine, while another, "The Success of Mary Ward," was an instructional type of film, in which the salient arts of salesmanship were introduced. This was specially made for Boots, the chemists, for private exhibition to members of their staff.

Although "Kongo" was passed as an "A" film, the Chief Constable of Wolverhampton interposed when the film was shown at the Queen's, Wolverhampton, and children under 16 were not admitted.

*Mrs. Eric Hakim (Nina Vanna), Miss Cecil Leitch, Mrs. Czinner (Elizabeth Bergner) and Eric Hakim at the premiere of EMIL AND THE DETECTIVES*

# UNITED ARTISTS OVERSEAS MARKETS INCREASE

## Arthur Kelly on Companies' Progress at Sales Conference

### AMBITIOUS PRODUCTION PLAN

A CONVENTION of the United Artists' sales force took place at the Trocadero on Saturday last for the discussion of matters relating to the forthcoming programme of pictures to be issued on behalf of United Artists, Columbia and B. and D. Pictures.

Murray Silverstone, managing director, who presided, in announcing the presence with them again after two years' absence of Arthur Kelly, president of the British organisation of United Artists, paid a high tribute to his inspirational and organising powers.

Arthur Kelly told how heartening it was to be with them again, and how pleased he was to see so many of the same faces again—indeed, he did not see many new faces—which was a significant token of how happy a family the United Artists' was.

He thanked Mr. Silverstone for all the kind words, but there was a man in America to whom the happy state of affairs in their line of business was most largely due, and that was Joseph M. Schenck.

**Signs of Improvement**

One came here to find more evidence of stability on this side than on the other, where affairs there had passed through certain vicissitudes which he was glad to say now showed signs of passing. It would take another eighteen months before any marked improvement could be shown, but he was glad to say there were distinct signs of amendment. United Artists had always met difficult times with courage. When there was trouble about, their policy was to expand—they refused to take things lying down. Their world-wide range of exchanges had been further increased. They had opened up four or five new territories, and among them India, and he had the pleasure of welcoming among the guests that day Captain O'Connor, who had opened up their United Artists' exchange at Calcutta in 1931, since which it had become one of their biggest exchanges, handling the product of United Artists, Columbia and British and Dominions.

Mr. Kelly then dealt with the history of Harry and Jack Cohn, the founders of Columbia Pictures, which was now one of the major companies in the American field. Since they had began operations, they could proudly claim that they never had had a loss. He welcomed Joseph Friedman, their British representative.

**Columbia's Progress**

Mr. Friedman told the company the two years since he had been with them had passed more swiftly than any other similar period of his life. Columbia and United Artists represented to-day two of the most solid companies in the business. In singling out some of the more notable Columbia successes, Mr. Friedman said they had two new pictures coming along which he predicted would be box-office winners: Wheeler and Woolsey in "So This is Africa" and "Child of Manhattan," both of which had been booked for a leading West End house. Fifteen pictures of the present season's product had been delivered, seven more were in the cutting-room and there were still seven in process of production. Frank Capra would be starting on an ambitious production within the next two weeks.

**Sales Force Tribute**

E. T. Carr, general sales manager, on behalf of the sales force, thanked Mr. Kelly for his tribute and wanted to say how great an incentive his words would be to every salesman in the organisation.

The chairman then formally introduced the new United Artists' secretary and treasurer, George Archibald. He could assure him of a very warm welcome from the United Artits' family, an introduction which was gracefully seconded by Arthur Kelly, who, in passing, paid a warm-hearted tribute to his predecessor, the late Major King.

George Archibald, in a neat speech, heartily thanked the speakers for their encouraging words.

The assembled company then retired and paid a visit to the British and Dominions studios at Elstree, where a very interesting and happy afternoon was spent.

## NEW P.D.C. OFFERINGS

### AN ATTRACTIVE LIST

"Free Love" is the title under which the Isadora Duncan story of "My Life" will make its appearance on the screen. Alele Camindini, who has just completed "The Strange Case of Barbara Sterling" for M-G-M, has been signed by Majestic to complete the script. "Free Love" will be distributed in this country by P.D.C., Ltd.

Evelyn Brent's second Majestic picture for P.D.C. will be "The Public Be Damned." Exhibitors will remember Miss Brent's fine performance with H. B. Warner in "The Crusader," the P.D.C. picture now running at the New Gallery.

Frances Hyland has been signed by Majestic to write the script for "The Woman in the Chair."

**"Public Be Damned"**

Pat O'Brien and Mary Brian have been signed by Majestic for leading rôles in "The Public Be Damned," a forthcoming P.D.C. release, in which Evelyn Brent is also cast. Among the others added to the cast are: Claire Windsor, Neil Hamilton, Louis Calhern, John St. Polis and Buster Phelps. Christy Cabanne is directing.

Jim Hanvey, Octavus Roy Cohen's famous fictional detective, will make his screen debut under the Majestic banner in "Curtain at Eight," an adaptation of the best-seller, "Backstage Mystery." The adaptation is now being completed by Gordon Kahn and Barry Barringer, co-authors of "Death Kiss" and "Hotel Continental." Production will be started within the next two weeks.

# HARD BLOW TO SHEFFIELD TAX HOPES

## LOCAL M.P.s FAIL TO GIVE SUPPORT

THE great effort of the Sheffield branch of the C.E.A. to prove to the Sheffield and district Members of Parliament the need for relief in the entertainment tax has had very disappointing results.

On Saturday morning a deputation from the branch met Cecil Pike, M.P., and G. Braithwaite, M.P., two of the local members, and placed before them a strong case in favour of the tax being at least removed from the cheaper seats. This they substantiated with figures showing the difference the tax was making to exhibitors. The deputation was very sympathetically received, and it was promised that their case should be laid before a meeting of all the Members of Parliament for the district.

The facts put forward by the deputation were considered at a meeting of local M.P.s held at the House of Commons on Wednesday. It was decided that in the present state of national finances it would be useless for them to go to the Chancellor of the Exchequer with a request that he should reduce the entertainment tax in this year's Budget. The only promise members at their group meeting could give was that they would reconsider the matter next year.

Sheffield is very disappointed at the attitude taken by their Members of Parliament for although the members interviewed did not hold out a great deal of hope the deputation came away with the impression that Sheffield members, recognising the poverty at Sheffield, owing to acute depression, would have done more than they have.

## CAN THE SILENT RETURN?

### PREFERRED BY MANCHESTER AUDIENCES

Bertram Wake, manager of the Manchester Ice Palace, which, during the close ice season, is converted into a kinema, has some interesting observations to make on the kinema. He says that his audiences undoubtedly show a preference for silent films, which were now difficult to obtain.

"There is no doubt that the industrial classes want silent films," he said. "They want action, and the talkies are too sophisticated and the plot advances too slowly. If the studios started producing some films of this quick-moving type it would be a boon to the small, independent exhibitors."

## GORLESTON COLISEUM

### ACOUSTICALLY TREATED

Extensive acoustic treatment has resulted in a big improvement in the sound at the Coliseum, Gorleston-on-Sea. Convinced that the constructional design of the auditorium militated against perfect reproduction, Douglas M. Attree, lessee, called in acoustic experts, who tested the sound properties of the hall with special apparatus. As a result of their survey he has treated the whole back wall and the rear exits with 2,000 square feet of Paxfelt, a special absorbent manufactured by Newall's Acoustic Products, Ltd., of Leeds, identical with that used in the studios. Complete sound correction on the most scientific lines has ensued. Although the material is not conspicuous, Mr. Attree intends to add an artistic finish to the scheme by a camouflage of non-obstructive decorations. Audiences have already commented on the improvement.

### COMPTON FOR NORWICH CARLTON

The new Compton organ at the Carlton, Norwich, was officially inaugurated last Thursday when Eric Snelling, the manager, had the assistance of Coun. Charles Watling for the opening ceremony.

The organ is a two-manual instrument and stands upon an electrically controlled lift. It is fitted with the new illuminated console. Alec. Taylor, of the Elephant and Castle Kinema, was the special soloist, and the permanent house organist is Stanley Millar, a native of Norwich.

## OUR USHERETTE

By J. P. DAVIS

# RADIO'S BIG PRODUCTION PROGRAMME

## ELEVEN FEATURES BY MIDDLE APRIL AND FOURTEEN BY MAY

### Studios Busy on Further Box-Office Product

BY April every camera on the Radio Pictures' lot will be turning busily. Merian C. Cooper, executive vice-president in charge of all Radio production, announces that eleven feature productions will be at work by the middle of April. In addition, three more features in early May will swell this total to fourteen major productions.

This does not include a number of Western pictures and scores of comedies being made with regularity under the Radio banner by Louis Brock.

First on the list of features is Irene Dunne's starring vehicle, "The Silver Cord," which will go into production with John Cromwell as director. The cast includes Laura Hope Crewes, Joel McCrea and Frances Dee.

Next will come Bill Boyd's "Power Man," a powerful story of a man who played with death-dealing dynamos. Ralph Ince, who is said to have made a fine team with Boyd in "Lucky Devils," will again direct.

"Bed of Roses," Constance Bennett's first picture after she returns from her vacation in Europe, is next on the programme. Wanda Tuchock and Leonard Praskins, two well-known scenarists, are now on their way to New Orleans to take part in the great Comus Ball of the Mardi Gras there. It will be around this theme that the picture will be built. Pandro Berman is supervising.

Another great personality study will be Richard Dix's contribution to this unusual list. It will be directed by J. Walter Ruben, who directed Dix in his last hit, "The Great Jasper," a picture creating comment wherever it has been shown in America. The story itself is not yet being disclosed.

#### Youthful Talent and Pictures

And then that new team of which Radio expects a lot—Dorothy Jordan and Joel McCrea—will be seen in two vehicles. One is that love story of Greenwich village, called "Rafter Romance." The other is "Little Clown Lost." H. N. Swanson, founder of the well-known humorist magazine, "College Humour," has been instructed by Cooper to look after the discovery of new talent and also for youthful pictures. Accordingly, he is finishing plans for "The Stag Line," and has Howard J. Green, the scenarist responsible for "Blessed Event" and "I'm a Fugitive," as his author. No star has yet been chosen.

The next Bill Boyd will be "Emergency Call," with husky Bill as an ambulance doctor and William Gargan (seen in "The Woman in His House" and "Lucky Devils") as an ambulance driver. Pretty Betty Furness will be in this one.

Katharine Hepburn, who is the screen's only recent sudden star, will make Zoe Akins' "Morning Glory," directed by E. H. Griffith.

#### Musical-comedy Film

"Maiden Cruise" is a musical, pure, but not simple, to be directed by Mark Sandrich. It takes place on a Panama Canal liner and with such names as Ben Lyon, Dorothy Jordan, Charlie Ruggles, Wera Engels, June Brewster, and Chick Chandler already on the dotted line.

And, finally, of the first eleven productions, comes "Jamboree." Cooper, who worked for a year in producing "King Kong" and was able to cover his moves with secrecy during the whole time, is making this one without a word to anyone. It will be big; that is all that is known about it.

In May, Francis Lederer, the famous Czech singer and actor, will leave "Autumn Crocus," in which he is now starring in New York, and will go to Hollywood to fulfil his Radio contract. His first picture will be a musical, but plans are not completed for it yet.

"The Doctor," a powerful drama, will be made in May, with John Robertson as director. As Lionel Barrymore will play the title-rôle, the picture will be delayed until May, when he is finished with other engagements.

And, finally, the fourteenth big picture will be "Little Women," from Louis M. Alcott's beloved book, now being adapted by the famous English novelist, G. B. Stern. Katharine Hepburn will be the star and George Cukor will direct.

With Wheeler and Woolsey already at work on their musical-comedy under Sam Jaffe's supervision; Ely Culbertson's much-awaited series of Bridge Featurettes nearing completion, and director Ernest B. Schoedsack just back from an Arabian expedition, working feverishly on plans for "The Uncrowned King," to be another Cooper-Schoedsack production in the class of "Grass" and "Chang," Radio is looking forward to a very fruitful year under Merian C. Cooper's leadership.

## MORE M-G-M HONOURS

### BOX-OFFICE CHAMPIONSHIP IN THE STATES

Metro-Goldwyn-Mayer this year maintained their leadership in the annual survey made by the *Motion Picture Herald* to determine the American box-office champions of 1932, gaining this distinction for five releases, two more than its nearest competitor. In all, fifteen pictures were selected by this publication.

The M-G-M films, which included "Grand Hotel," "Tarzan the Ape Man," "Emma," "Hell Divers" and "Mata Hari," were chosen because of grosses compiled by them at the key city theatres in the United States.

#### Astor Run for "White Sister"

It is now four months ago since the successful opening night in New York of "Rasputin and the Empress," in which John, Lionel and Ethel Barrymore are starred, with Diana Wynyard playing one of the principal supporting rôles.

The picture created a sensation when it opened at the Astor, New York, and during its entire run has been playing to tremendous business. Now, however, it has to be withdrawn in order that it may make room for the new Helen Hayes-Clark Gable success, "The White Sister," which, it is interesting to note, M-G-M considers of sufficiently outstanding importance for a run at this Broadway house.

## WARDOUR IN THE WEST END

Wardour is very strongly represented in the West End this week, both in full-length features and featurettes.

At the Empire, Leicester Square, is the new Gene Gerrard starring vehicle, "Let Me Explain, Dear." "The Mighty World," the film which has been described as "science simplified" or "Evolution in a nutshell," is at the Plaza. The Capitol, Haymarket, is showing another featurette, "So This Is Paris," and at the Alhambra, Leicester Square, "Sleepless Nights," following its successful season first at the Regal and again at the Metropole, Victoria, will have another West End run coincident with its general release.

*Frank Ridge, manager of the Scala, Evesham, with the midget page boy who figured in the exploitation of GRAND HOTEL (M-G-M)*

## BENEVOLENT FUND

### MIDLAND BRANCH ANNUAL MEETING ON FRIDAY

AN appeal is made for a good attendance of exhibitors and renters at the annual meeting of the Birmingham and Midland Kinema Trade Benevolent Fund, to be held at the Chamber of Commerce, New Street, Birmingham, to-morrow (Friday), at 2.30.

It is understood that, although the income for the past year has been satisfactory and the financial position at the moment is sound, despite the heavy cost of relief administered by the committee, considerable anxiety prevails in regard to the future.

Since the inauguration of Sunday opening in Birmingham the principal source of income has gone, and a good deal may depend on the proportion of the charitable contribution which the city justices allocate for the purpose of Trade charities.

When the position is clarified by the authorities, but not before, it will be possible for the committee to decide whether the Fund can continue as at present, or an application to the local C.E.A. to take over the work of relieving distress becomes necessary.

Meanwhile it is proposed to slightly alter the constitution in order to effect a change in the method of electing members of the committee.

## SHEFFIELD TRADE GOLF

### NEW SEASON TOURNAMENTS

The Sheffield Screen Golfing Society are making preparations for a busy season, and it is hoped to arrange a number of tournaments, also matches, with musicians, etc. Len Sullivan and H. Silver, the joint hon. secretaries, have the arrangements in hand, and a meeting of members is to be held during the week.

It has been suggested that another dance should be organised to wind up the winter social season.

## HEXHAM ANNUAL

Hexham's eleventh kinema annual ball, arranged by Tom H. Scott, managing director of Hexham Entertainment Co., will be held at the Queen's Hall, Hexham, on March 29 at 8.30 p.m. to 3 a.m.

Tickets, which are priced at 4s. each, if purchased before March 27, and 4s. 6d. after that date, include the right to partake of an excellent supper. These may be obtained at the Queen's Hall, the Gem Palace, or from Mrs. J. W. Forster, Market Place, or R. Welch, Proerlpoppl.

# BIRMINGHAM ICE RINK KINEMA

## LICENCE APPLICATION WITHDRAWN

### Indecision on Policy

THE application of the prop[rietors of] the Birmingham Ice Ska[ting Rink] for kinematograph, mu[sic and] dancing licences in resp[ect of th]e rink premises came before the Pub[lic Enter]tainments Committee on March 2[1 and was] eventually withdrawn.

It was opposed by Harold [Roberts,] solicitor, on behalf of the local C[.A., and] by the owners of a number of k[inemas in] the neighbourhood of the rink.

The application stood in the [name of] Captain A. C. Brewitt, manag[er of the] premises.

Dr. Sadler, barrister, explained [plans] had been submitted to the [Justices'] surveyor, who had suggested cer[tain altera]tions. These had been put to th[e architect,] but had not yet been resubmitt[ed to the] surveyor to ascertain whether he [was satis]fied. For this and other reasons, [Dr. Sadler] asked permission to withdraw th[e applica]tion that day.

One reason, he said, was the [question of] policy. It had been pointed o[ut that the] justices required some definite [scheme to] be outlined before they would [grant a] kinematograph licence. So far th[e directors] had been unable to come to a de[cision, and,] moreover, there was in Birmingh[am a con]siderable body of opinion in fav[our of the] building being continued as an ice [rink.]

Harold Roberts offered no obje[ction to the] withdrawal of the application, but repre[sentatives of individual houses ob]jecting to the scheme protested that they ought to have been advised of the intention not to proceed that day.

In reply, Dr. Sadler said that was impossible, as the applicants did not know who was going to oppose the application.

## TWO NEW KINEMAS FOR PWLLHELI?

### COUNCIL FEAR COMPETITION

Pwllheli is likely soon to have two new kinemas built in the district, according to a statement made at the last meeting of the Pwllheli U.D.C.

The question of reducing the charges for admission to the municipal kinema to 1s. 3d., 1s. and 6d. was discussed. Members thought present rates of admission too high.

Coun. W. J. Batterbee said reduced prices were advisable because increased competition would shortly be probable. He knew of two kinema syndicates who were looking for suitable kinema erection sites at Pwllheli.

The Council went into committee on the matter and reported decision not to reduce prices as yet.

## PRAISE FOR LICENSEES

### EVERYTHING O.K. IN I.O.M

The Chief Constable of the Isle of Man (Col. H. W. Madoc) has nothing but praise for the island's kinema licence holders. In his annual report to the Douglas Head District Licensing Court, he states:—

"The kinemas and picture houses have been regularly visited by the police. . . . The class of pictures shown continue to be of a very high order. The regulations governing the admission of children under sixteen years of age to kinemas have been most satisfactorily carried out."

The Strand Cinema Theatre Company made an application for extended hours, which they subsequently withdrew, and all the kinemas in the borough were licensed on the same conditions, and to be open for the same hours, as in the previous year.

## MANX ALTERATIONS

### DOUGLAS HOUSES MODERNISED

Extensive alterations are being carried out to the Picture House, Douglas, one of the kinemas owned by the Strand Cinema Co., Ltd. The building is to be redecorated, re-seated, a new electric lighting system installed, and enlarged by adding a new space to the balcony capable of accommodating at least 150 more persons.

The entrance to the Strand Cinema, in Douglas, owned by the same company, has been recently improved by the addition of a portico, additional lighting, and an illuminated sign bearing the words "Strand Cinema," in the neon device.

At Ramsey, the Cinema House, owned by Ramsey Amusements, Ltd., has been entirely redecorated in an effective style, new electric lighting devices installed, and re-seating.

## HOSPITALS PENALISED

At the annual meeting of the Barnsley Hospital Sunday Committee on Thursday, presided over by the Mayor of Barnsley (Alderman Herbert Smith), the secretary (T. Butler) strongly criticised the Sunday Opening Act which, he said, was penalising the hospitals. T. Butler said at Barnsley they had been very adversely affected by the restriction of Sunday kinema performances. Exhibitors who in the past had organised performances in aid of the Barnsley Beckett Hospital were now able to have only two Sunday performances each year.

*Scenes from THE CRIME OF THE CENTURY which Paramount is Trade showing this week. Jean Hersholt, Wynne Gibson, Stuart Erwin and Francis Dee are featured*

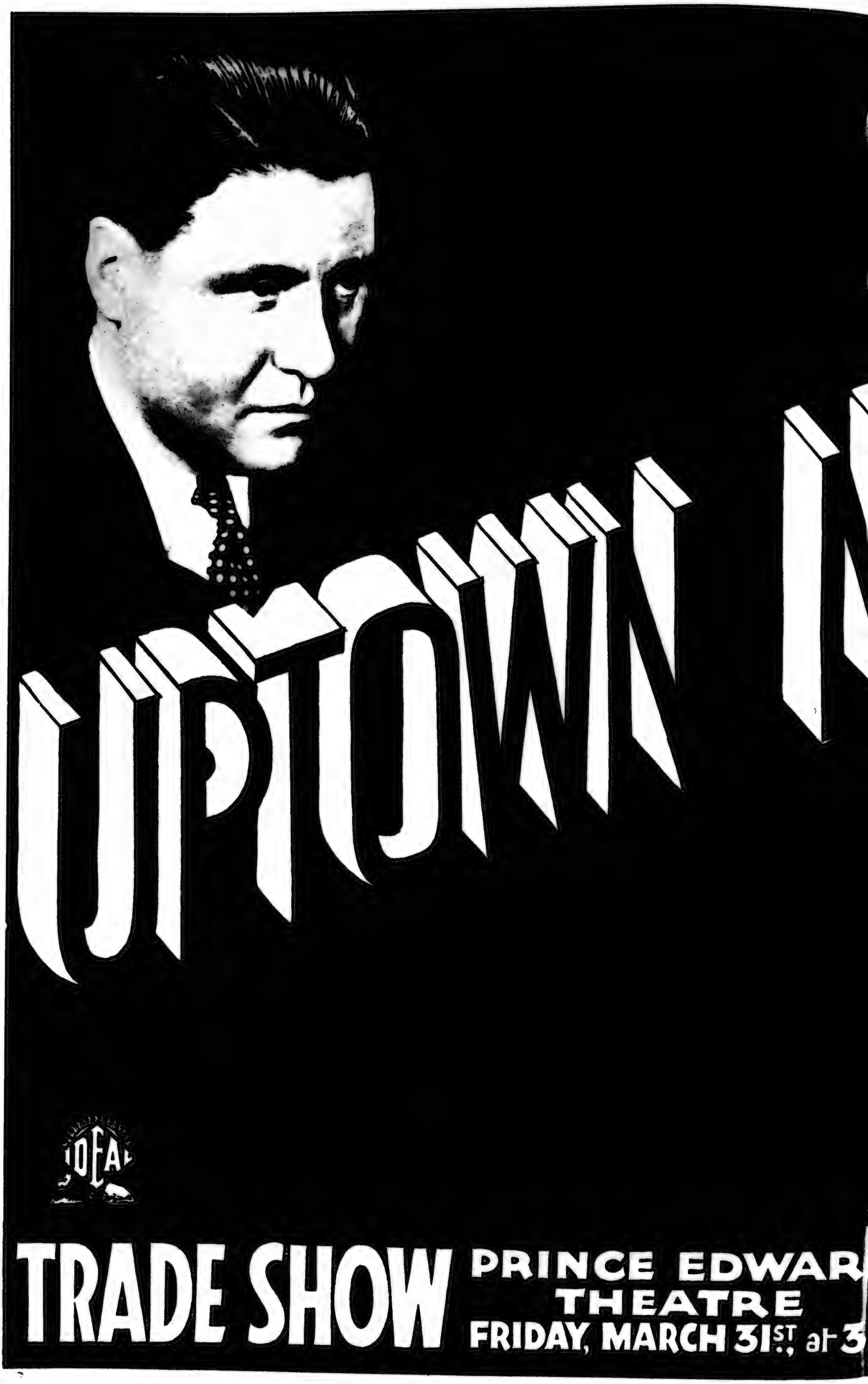
LEE
TRACY
The Box Office
Star of the Hour!
PRIVATE JONES

A sure "card"
TICKETS!
RITZ-ROYAL
K
TAXI!
RITZ-ROYAL
K
Sparkling humour – Lilting Music –

# ...or exhibitors!

# ...ing the Ritz

...Pretty Girls – Spectacular Settings


UPTOWN
TRADE SHOW
PRINCE EDWAR
THEATRE
FRIDAY, MARCH 31st, at 3

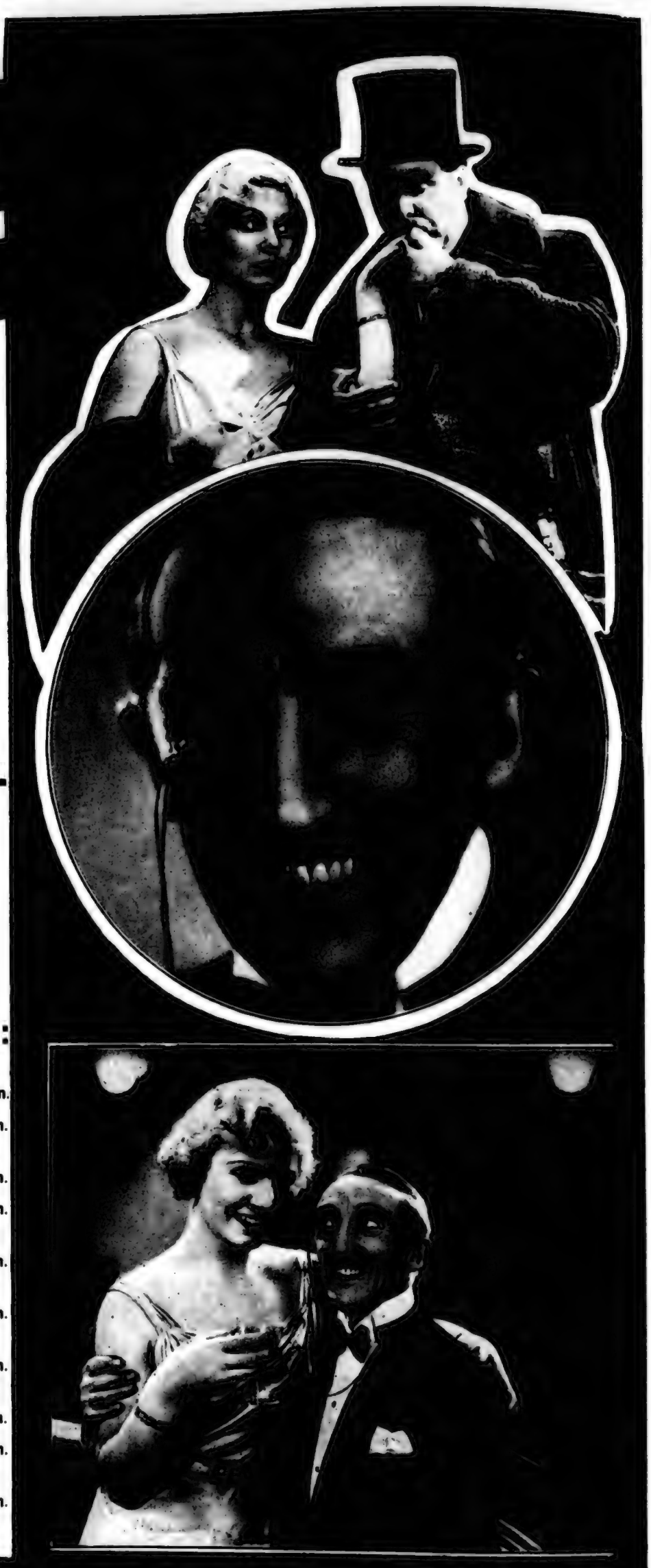
W YORK
ease Date: August 21st., 1933

# THE ANSWER

with

**CLAUDE ALLISTER**
**BETTY ASTELL**
**FRANK PETTINGELL**
**DAVID BURNABY**
**HELGA MORAY**

*Directed by*
**LESLIE HISCOTT**



## London and Provincial Trade Shows:

| | | |
|---|---|---|
| LONDON | Cambridge Theatre | Wed., March 22, 3 p.m. |
| LEEDS | Scala | Fri., March 24, 11 a.m. |
| MANCHESTER | Hippodrome | Fri., March 24, 11 a.m. |
| BIRMINGHAM | Forum | Tues., March 28, 10.45 a.m. |
| NEWCASTLE | Stoll's Picture Theatre | Tues., March 28, 11 a.m. |
| GLASGOW | La Scala | Tues., March 28, 11 a.m. |
| CARDIFF | New Theatre | Tues., March 28, 11 a.m. |
| SHEFFIELD | Central Picture House | Wed., March 29, 11 a.m. |
| LIVERPOOL | Futurist | Thurs., March 30, 10.45 a.m. |
| BELFAST | Royal Avenue Picture House | Tues., April 4, 11 a.m. |

**A BRITISH LION PRODUCTION**

BRITISH LION FILM CORP'N
76 78
WARDOUR STREET
LONDON
W.1

# TWO MORE FROM HAGEN

## "IN OLD MADRID" AND "GHOST CAMERA"

### Great Activity at Twickenham

THE rights of two more big film subjects, "In Old Madrid" and "The Ghost Camera," have been purchased by Julius Hagen, and will be put into production at Twickenham as soon as the existing contracts on which this company will be employed for the next few months are completed.

"In Old Madrid," which has been written by Adrian Brunel, is a romantic melodrama concerning a vendetta and how the sin of a father is very nearly visited on his son. The scenes alternate between London and Spain, and the subject affords ample scope for appropriate music and picturesque settings. Exteriors will most probably be shot in Madrid and the Spanish Pyrenees.

**Murder in Camera**

It is claimed that "The Ghost Camera," by J. Jefferson Farjeon, has one of the most original plots ever conceived for a film. A young man out for a country ramble finds a camera lying in a field. He takes it home, and proceeds to develop the roll of film which it contains. The six snapshots are apparently unconnected, but to his utter amazement and concern, the last one shows a hedge in front of some ruins, and lying in front of the hedge is a man prostrate on the ground with another man in the act of plunging a knife into his back. He determines to solve the mystery, and how he traces each photograph to its source and eventually exposes a most brutal murder, forms the basis of a most unusual and exciting story.

With Ivor Novello's play, "I Lived With You," now on the floor, and two very important productions, Gracie Fields in "This Week of Grace" and Conrad Veidt in "The Wandering Jew," scheduled for production in the near future, as well as some programme pictures, the present year is likely to be the most active and the most successful in the history of the Twickenham film studios.

## "CAVALCADE" PEOPLE

### TO FILM "BERKELEY SQUARE"

The crashing success achieved everywhere by the Fox film of Noel Coward's "Cavalcade" has led its Hollywood production company to remobilise the all-British technical unit employed in the making of the film to undertake yet another British film story, "Berkeley Square," based on John L. Balderston's successful stage play.

Frank Lloyd, whose direction of "Cavalcade" has placed him definitely in the front rank of Hollywood's greatest directors, will make "Berkeley Square" under the supervision of Jesse L. Lasky.

Reginald Berkeley is preparing the screen play, and the research and technical work will be entrusted in each case to the British-born experts who worked on "Cavalcade."

Leslie Howard, who appeared in "Berkeley Square" on the London stage, has been signed for the film and will head an all-star cast, including several of the "Cavalcade" artists.

"Berkely Square" involves a good deal of English detail, including London architecture, habits and costumes current in 1780, and the special Fox organisation set up in London to ensure the presentation of English atmosphere in "Cavalcade," will operate in exactly the same way in advance research for "Berkeley Square."

**Five in the West End**

No fewer than six of the principal London West End houses are showing Fox pictures this week.

"Cavalcade" is now in its fifth week at the Tivoli; the New Gallery has the latest George O'Brien Western, "Smoke Lightning"; the Marble Arch Pavilion has "The Illegal Divorce," while Clara Bow's "Call Her Savage" tops the bill at the Dominion and Will Rogers' "Too Busy to Work" is the feature at both the Stoll, Kingsway and the Alhambra.

Another Fox all-British cast is promised in "My Dear," from the story "The Sunlit Way," by May Edginton, in which Heather Angel will be featured. Harry Lachmann, who directed "Face in the Sky," will direct. The cast will include Una O'Connor, Merle Tottenham, Herbert Mundin and Frank Atkinson.

## £1,000 IN ONE DAY

### "TO-NIGHT IS OURS"

"To-night is Ours," the sparkling film adaptation of Noel Coward's play, "The Queen Was In the Parlour," proved such a phenomenal box-office success at the Plaza last week that it was decided to hold the picture for a further seven days' run.

All box-office records were shattered by the week-end business. "We took over £1,000 on Saturday alone," stated Earl St. John, "which, for any theatre is amazing, let alone the Plaza, which seats only 1,880 people."

## NATIONAL DISTRIBUTORS PRODUCT

The news story in last week's *Kine.* announcing the renting by British Lion Film Corporation of National Distributors films needs amending by pointing out that the latter company still carries on, but British Lion is handling distribution of National Distributors product on a commission basis.

*Ricardo Cortez, Joan Blondell and Ginger Rogers in BROADWAY BAD, which Fox will shortly Trade show*

# What Irish Children Think of Films and Kinemas

## ANALYSIS OF THEIR LIKES AND DISLIKES

### Set-Back for Production Ventures

WHAT do Irish children think of kinemas and films in general? The Irish Women Citizens' Association has followed the lead of others and sent out a questionnaire to schools, and from four in Dublin about 850 replies were received.

It showed that more than half the children visited the kinema at least once a week, rather less than a fifth once a month, more than a quarter seldom or even not at all. Only one-third go with a member of the family, nearly one-half go with a "pal," and the rest go alone.

The opinion of the parents does not seem to affect the children much, for some say they still go every week even if their parents do object.

Cowboy and comedy films are in great demand, followed by war, gangster and crime films. Travel, nature and adventure films are far behind, whilst love and fashions are regarded as dull and uninteresting.

The boys in their replies state that from films they have learnt to fight, box, think before you act, to shoot, to rob banks, to track robbers and not to lose your nerve when in danger. Many state they have learned history, geography and dances from films, and even to read and write.

Girls state that they have learned good manners, bravery, love of country, generosity, etc., whilst the general comments of the children, the report states, seems to show that the educational value of films is greater than has been generally supposed.

Not the least amusing part are the improvements suggested by the youngsters. One advocates free or penny admission plus a box of chocolates, but all of them think that seats should be farther back from the screen.

**Production Plans Fade**

The glowing prospect of Southern Ireland as a self-contained production centre rivalling Hollywood is receding into the remote distance. International Eidophon, the Amsterdam organisation, which was shortly to have started in Ireland, now announces that operations are held up until £100,000 is subscribed in the Free State. But as it is not in the least likely that this sum or even anything like it will be forthcoming for years and years—if at all—bang goes one of the most ambitious of the many production projects. Eidophon, however, state that not later than the end of 1935 they will be in Ireland to make a film.

Other film producing ventures seem to be experiencing a slump and so quickly, too, after all the glorious stories of six six-reelers, comedy shorts, news budgets, travel films and advertising films, all in one breath being produced with all possible speed, starting in June at the latest.

The only film which is likely to be produced this year is a private one by Lieut.-Colonel V. Haddick, who recently completed "Voice of Ireland." He now hopes to produce another Irish film, but this time it will be a thriller entitled "Birds of Passage," and all the action will probably be out of doors.

**Gaumonts in Belfast**

On behalf of Gaumonts and its associated companies, A. A. Ward has arranged a large number of Trade shows, which lead off with "The Good Companions," and amongst those who were invited were His Grace the Governor of Northern Ireland, the Duke of Abercorn and the Duchess of Abercorn, who in stating that they would be unable to attend owing to absence from Ulster, said that they had seen and enjoyed the picture at the recent command performance in London. Viscountess Craigavon, the wife of the Prime Minister, and other leading people, have accepted invitations.

Revised plans for a new kinema for D. Finney to be erected at the corner of Merchants' Quay and Monaghan Street, Newry, will come before the Newry Council for approval at its next meeting.

C. J. Turner has retired from the position of Universal's representative in Northern Ireland.

# RE-OPENING AT BROCKLEY

## PALLADIUM RENAMED GIRALDA

### Bishop to Open Regal, Farnham

THE Giralda, Brockley, S.E., formerly known as the Palladium, opened on Thursday last, and presented its first programme consisting of the "Hounds of Zaroff" (Radio) and "Blondie of the Follies" to a house filled to capacity. Long before the advertised hour of opening the public waited to enter the house, which, under the new proprietors, Giralda (Brockley), Ltd., of which Ellis Josephs is managing director, has been entirely renovated.

**Seating and Draperies**

During a short closure new and comfortable seating by Langrish and Co., Ltd., has been installed and arranged to give a seating capacity of nearly 1,000. Tabs and drapings of a golden colour, similar to the seating, were fitted by H. G. Jones.

The interior decorating by Fairweather and Co. has been carried out in tones of pink shading to carnation, with a dark red dado up to shoulder height. A semi-circular proscenium arch forms an attractive opening to the small stage, and is finished neatly by a draped pelmet. The ceiling has been decorated in a buff colour, with lighting pendants and wall brackets with red shades, giving adequate illumination to the auditorium.

**Entrance and Vestibule**

The entrance and vestibule, although small, are brightly illuminated and decorated in tones of red, while the exterior has been finished in black and white. A Neon installation in red, outlining the building and embodying the kinema's name, brings the house into greater prominence.

The projection booth is fitted with two Kalee Indomitable projectors, and the new B.T.-H. sound system reproduces perfectly. A new ventilating plant was also installed, and generally the new proprietors have endeavoured to give every comfort and convenience to their patrons.

## REGAL, FARNHAM

### TO BE OPENED BY BISHOP

The Regal, Farnham, the latest addition to County Cinemas, Ltd., circuit, of which C. J. Donada is managing director, will open on March 31. The ceremony will be performed by the Bishop of Guildford.

A description of the new building, which was planned by James E. Adamson, of 56, Victoria Street, Westminster, in conjunction with Marshall and Tweedy, FF.R.I.B.A., of 4, Cavendish Place, W.1, will appear in April 11 issue of the *Ideal Kine.*

## SHOREHAM'S NEW KINEMA

### Norfolk to Open Shortly

Shoreham's new kinema, the Norfolk, in Victoria Road, will be opened on March 27. Owned by E. J. Freeman, who was formerly engaged in the Trade at Southwich, the new kinema will accommodate 700 persons. Arthur Singleton, of Burgess Hill, is the architect.

Kamm all-British projectors and amplifiers have been installed at the Norfolk.

## S.G.S. SWEEP

### THIRD ROUND DRAW

The third round of the Screen Golfing Society Auction Sweep, played at Stoke Poges on Sunday, resulted as follows:—

L. Abrahams and C. F. Urry beat F. S. Fisher and H. Foster. E. Owen Jones and S. Hyams beat A. Ambrose and S. W. Smith. Major Middleton and S. Foster beat A. N. Kendall and F. Winckles. T. Wallis and G. Isaacs beat Mark Ostrer and A. Barnes.

The semi-finals and final will be played on Sunday, April 2.

On Sunday *The Era* Challenge Cup, 18-hole medal, will be competed for. Silver tankard, presented by C. Bernstein, for the runner-up. Two silver tankards are offered by E. Owen Jones for an 18-hole two-ball foursome, and a prize by John Woolf for novices in an 18-hole medal competition.

*Kent Taylor and Lona Andre in THE MYSTERIOUS RIDER, which was Trade shown on Wednesday by Paramount*

*Scenes from MEN MUST FIGHT (M-G-M) with Diana Wynyard, Lewis Stone and Phillips Holmes, which is now appearing at the Empire, Leicester Square, London*

# DERBY'S FIRST KINEMA BALL

## BIG GATHERING OF EXHIBITORS

### Event to be Repeated Next Year

REMARKABLE showmanship was responsible for the outstanding success of the first Derbyshire Kinema Ball, held at King's Hall, Derby, on Tuesday, March 14. The organisation of the event was in the hands of S. Ramsden, formerly proprietor of the Palace Cinema, Heywood, Lancs, and now an entertainments promoter in Derby and throughout the Midlands.

The ball was in aid of C.E.A. funds, and the many managers and representatives of technical and renting firms were presented with an attractive spectacle of colour and revelry, to which the Mayor of Derby (Ald. A. E. Moult) was quick to pay tribute. Along the walls of the spacious hall were gaily decorated alcoves, each named after a particular kinema, and serving as a reception room for the management of that house. The attendants of the kinemas rose to the spirit of the occasion, and waited on the guests, wearing distinctive dresses. Spot-lights played on chandeliers revolving in the roof, while every available inch round the dance floor was a garden of lovely flowers.

During a break for supper, Bert Dent, general manager of Midland Electric Theatres (1911), Ltd., spoke on the need for making the dance an annual event, while his daughter (Miss E. Dent) and Mr. A. D. Mather Smith gave a skilful exhibition of the modern waltz and quick-step. In addition to those mentioned, there were present H. E. and Mrs. Benzeval, White Hall, Derby; Messrs. E. Avinall, Boulevard, Nottingham; Hodgkins, Matlock; Peter Felix, Alexandra, Derby; Boodson (Ideal), Phillips (W. and F.), Hutchinson (First National), Bernstern (P.D.C.), Baker (United Artists), and Ruben (Sterling).

#### Paramount A.S.C. Dance

The Paramount Amateur Swimming Club, which was recently inaugurated, is to hold its first public function this week and a cordial invitation is extended to all members of the film Trade to attend a dance at the Beta Café (Lysbeth Hall, entrance Soho Square), on Thursday, March 23, from 7.30 p.m. until 12 midnight.

It is hoped that J. C. Graham (president of the Club), Montague Goldman (vice-president), E. Ayres (vice-president), and Earl St. John (vice-president) will be present.

The price of the tickets, including refreshments is 3s. 6d. each, obtainable from the secretary of the Dance Committee, V. Frier, or members of the Committee of the Swimming Club, at the Paramount offices.

#### Mexbro' Dance

The third annual dance of the Mexborough Theatres, Ltd., which took place at the Empress Ballroom on Friday evening was a great success.

## *MASKED DANCE AT BRISTOL*

### *A.B.C. Managers' Effort for C.T.B.F.*

SUCCESS crowned the efforts of the managers of the six A.B.C. theatres in Bristol in their endeavour to help the Trade Benevolent Fund, for the masked ball which they organised, and which was held on Friday night, proved one of the happiest functions which the city has seen this season. Over five hundred dancers gave a hearty welcome to the four British stars—Molly Lamont, Judy Kelly, Leslie Fuller and Gene Gerrard—when they made their appearance in the ballroom accompanied by the Lord Mayor and Lady Mayoress of Bristol.

The stars were introduced one by one to the company by the Lord Mayor.

The company present included a number of members of the kinema Trade, amongst them being the chairman of the Bristol C.E.A., A. B. Atkinson, and Mrs. Atkinson, and the vice-chairman, F. G. W. Chamberlain, and Mrs. Chamberlain. Others present were C. O. Viveash and A. T. Spary, Western area supervisor for A.B.C.

Previous to their arrival at the ball the stars made a tour of the six A.B.C. houses in the city, making a personal appearance on the stage of each theatre.

The function was organised by a committee composed of C. W. Scott-Buccleuch (Empire), H. M. Burge (King's), W. Prodgers (Triangle), T. Hellet (Whiteladies), T. Jones (Vandyck), and S. Davis (Park).

*This group was photographed at the first Derbyshire Kinema Ball. In the centre, (seated) is Bert Dent, general manager, Midland Electric Theatres (1911), Ltd.; on his left is Mrs. J. G. Lyons, Picture House, Derby, and on his right the Mayor of Derby. Others in the group are H. E. Benzeval, White Hall, Derby; E. Avinall, Boulevard Cinema, Nottingham; Mr. Phillips (W. & F.), Mr. Hutchinson (First National), Mr. Bernstern (P.D.C.), Mr. Ruben (Sterling), Mr. Boodson (Ideal), Mr. Hodgkins, Matlock, and P. Henry, Spondon*

# FROM ALL QUARTERS

## *NEW P.D.C. THRILLER*

### *Early Trade Show of "Vampire Bat"*

LIONEL ATWILL and Fay Wray, co-stars of "Dr. X," will be seen together again in the leading rôles of the new thriller from the Majestic studios. "The Vampire Bat" will be shown to the Trade shortly by P.D.C., Ltd.

In this production, Lionel Atwill will be seen in the rôle of Dr. von Niemann, a physician and scientist, and Miss Wray will be seen as his laboratory assistant.

The supporting cast includes several other popular players whose outstanding successes have been recorded in mystery or thrillers. Dwight Frye names "Dracula," "Frankenstein" and "The Maltese Falcon" as his best pictures. Lionel Belmore, also, was featured in "Frankenstein."

Robert Frazer, seen earlier in "The Crimson Circle," scored his greatest success in "White Zombie." Harrison Greene was prominent in "The Murders of the Rue Morgue." Maude Eburne made her screen debut in "The Bat Whispers." Melvyn Douglas, whose first screen appearance with Gloria Swanson in "To-night or Never" immediately established him among the screen's most popular leading men, has appeared in one mystery drama, "The Old Dark House."

Others in the large cast are Rita Carlisle, William V. Mong, Stella Adams, Paul Weigel, William Humphrey, Fern Emmett, and Carl Stockdale. Frake Strayer directed the production under the personal supervision of Phil Goldstone. Edward T. Lowe wrote the story and adaptation.

## RONALD FRANKAU

### Sings for Pathetone

That popular and versatile entertainer, Ronald Frankau, who so often enchants frequenters of night clubs with his amusing patter and songs, has made another film for Pathétone.

In that easy and delightful manner which he has made peculiarly his own, he prefaces his song with an amusing little story, the words of the song itself, which is entitled "Oh Dear! Dear!" being the first poem in a book of verses which Mr. Frankau has published.

#### Lady Billiards Champion

That the fair sex can excel at billiards as well as at many other games is well known, and Pathétone subscribers will soon see a striking instance of this in the film showing a variety of tricky and difficult shots demonstrated by Joyce Gardner, an expert professional billiards player, who has been four times British champion.

#### Louise Brown Dances

Louise Brown, the delightful American star of "The One Girl," the new musical comedy at the London Hippodrome, will shortly appear on the screen, having recently made a film in the Pathé studios of one of the dances she does in the show.

## GAINSBOROUGH BOOM

### MORE AUSTRALIAN RECORDS BROKEN

"Jack's the Boy," at its first Australian release in Melbourne, looks like challenging the 1932 record of "Sunshine Susie." The film is in its second month at the Majestic Theatre, and the past week has established a new record for the theatre.

"Marry Me" has been doing particularly big things in Adelaide, where it is entering its fourth week. The new Renate Muller picture is to open this month at the Athenæum Theatre, Melbourne. With "Jack's the Boy" and "Marry Me" running at the same time, the Gainsborough boom will be more pronounced than ever.

Business throughout the pioneering B.D.F. all-British circuit in Australia and New Zealand continues big.

## A SLOGAN FOR MANCHESTER

"Kinemas, theatres, shops, restaurants, of which Manchester has an increasing and attractive number, should co-operate in a 'Come to Manchester' movement, with the slogan: 'Shop, dine, and see a show in Manchester,'" suggested E. John Roe in an address to the Manchester members of the Incorporated Sales Managers' Association.

## NEW OWNERS RENAME LLANELLY HALL

### Southport's S.O. Contribution

There was a large audience in the New Palace, Nuneaton, on Sunday last, when a musical programme was given in aid of the local unemployment funds. Thanks were accorded to S. Clarke, the proprietor, for his kindness in loaning the theatre.

The Newdock Cinema, Llanelly, which was taken over by West of England Cinemas, Ltd., is now named the Astoria, and is managed by William McNish. A Sunday performance in aid of the Mayor of Llanelly's Shilling Fund for the Unemployed has been given at the Astoria by the kindness of the directors and manager.

Children's Saturday matinees, 10.30 a.m. to 1 p.m., with prices 4d. and 6d., are now a feature of the Plaza, Southend.

The management of the Monmouth Picture House gave the Unemployed Fund assistance by loaning the theatre free of charge for a Sunday concert. The kinema staff gave their services free.

At the meeting of the adjourned licensing sessions at Halesowen during the past week the licence for the Cosy Cinema, which at the previous meeting was held over was renewed. Supt. Mobbs stated that the police and fire chief were now satisfied with the fire appliances provided.

The Plaza Cinema, Stockland Green, Birmingham, is undergoing a scheme of renovation and reconditioning, which will include a complete new ventilating system, a modernised scheme of lighting in the interior, and neon lighting for the outside.

*Robert Young, recently signed up by M-G-M*

Councillor W. S. Lewis presented a cheque for £50 to the winner of a newspaper crossword competition at the Newtown Palace, Newtown Row, Birmingham, last week.

Lanchester magistrates have declined to grant the application of H. Brenton, Low Fell, Gateshead, for permission to open the Craghead Cinema, near Stanley, on Good Friday.

It is officially stated that a grant amounting in the aggregate to £700 a year is contributed by Southport kinema proprietors to charitable objects from the proceeds of Sunday performances.

Over 100 poor children were invited to a matinée of "Bring 'Em Back Alive" at the Picture House, Maltby, near Rotherham, on Thursday.

Neon signs in red and green right across the front of the Attercliffe Palace, Sheffield, have brought this house into much greater prominence.

Thomas Waddington, a director of Wath Cinema Theatres, Ltd., Wath, near Rotherham, left estate valued at £3,291, with a net personalty of £2,241.

The recently formed Tyneside Film Society is to commence its operations with a Sunday evening show at the Empire Cinema, Newcastle, when the programme will include "A Nous la Liberte," "Berlin," "The New Generation" and "In Der Nacht."

A daughter has been born to the wife of Ben Rose, Newcastle, manager in the four Northern counties for W. and F. Films Service, Ltd.

The title of "Private Wives," which British Lion is screening on Wednesday at the Cambridge Theatre, has been altered to "That's My Wife."

Wardour. Their Night Out. "U" certificate.
Reference No. 8. Trade shown Mar. 7th. 1933.
British. 6600 ft-73 mins. Farcical comedy. Release June 5/33. Directed by Harry Hughes.
LEADING PLAYERS. Claude Hulbert, Renee Houston, Jimmie Godden, Amy Veness, Judy Kelly, Gus McNaughton, Hal Gordon, Ben Weldon.
An excellent farce-comedy which, while it conforms to the accepted formula as to the story & situations, is produced & acted with spirit & is full of laughs, big & little. Renee Houston, of the famous vaudeville sister act, is distinctly good in a Scottish character role & Claude Hulbert gets his droll personality over more effectively in this picture than in any previous essays.
PRODUCTION VALUES. Good.
SPEECH & RECORDING. Good.
PLACE & TIME. London; present.
STORY. Jimmy, a young married man, takes Maggie, a lady buyer from Aberdeen, out to a night club. Next day, in trying to explain to his wife & her mother where he got to the night before, he sees a photograph of Dick Maitland & says he was with him at his rooms. Complications arise when the morning papers announce that Maitland has been arrested as a jewel thief, but that the man who was with him, the head of the gang, has escaped. The gang claim Jimmy as their master & force the jewels on him & No. 3, a girl member, makes violent love to him. Then the Scotch girl turns up again & Jimmy goes through all the agonies of the husband caught out by wife & mother-in-law.
RECORDING. Good.
ACTING. Claude Hulbert is a natural comedian & he is extremely good as the harrassed hero. Renee Houston makes a good impression, her Scottish accent comes over clearly. Judy Kelly gives a rather lifeless rendering of Jimmy's young wife, but Amy Veness is all there as themother-in-law. Binnie Barnes is well cast as vamp.
APPEAL. A rattling good British comedy, which should go well anywhere.

THE IMPARTIAL FILM REPORT.

Claude Hulbert, the popular Radio star, now in the British International Picture, "Their Night Out."

## "THEIR NIGHT OUT"

WARDOUR. BRITISH. 6,600 FEET. CERT. "U." RELEASE: NOT FIXED
DIRECTOR: Harry Hughes. LEADING PLAYERS: Claude Hulbert, Renee Houston, Binnie Barnes
RECORDING SYSTEM: Not stated.

**Comedy. Farcical story of vapid hero's adventures with gang of crooks. Development embraces alcoholic comedy at night-club, spectacular hurly-burly of police raid, facile acceptance of hero as master mind of crime, domestic turmoil involving jealous wife and dominant mother-in-law, and hearty knockabout in unabashed vampings of lady crook. Capable direction, enthusiastic portrayal dominated by diverting fooling of Claude Hulbert, adequate recording and settings. Good entertainment for the masses.**

True to the celebrated B.I.P. tradition of comedy concoction, "Their Night Out" is not so much concerned with rhyme or reason as with winning the hearty guffaw of the masses. Thus we have a story in which a vapid Jimmy becomes involved in a raid at a night-club, is mistaken by a gang of toughs as their leader, alleged to be the thief of a valuable necklace, and is the centre of a domestic turmoil because of the attentions of a voraciously vamping Lola, crook and no lady.

Such a narrative may only be examined on the score of its comedy development, and in this connection it must be recorded that it rings the entertainment bell so far as the popular patron is concerned. Of course the troubles of the ebullient Jimmy are the high-spots, these beginning with a chaste Scottish maiden who is horrified at the wickedness of night-club life, but who lives to become a cabaret performer. They more or less merrily develop with his alcoholic misadventures at the club, with mother-in-law recriminations "the morning after," and with his nonsensical acceptance as a master mind of crime. Their culmination is in the unmaidenly overtures of Lola, the pair of them being found in most compromising circumstances by Jimmy's scandalised wife and ma-in-law, and it is as well that Jimmy is finally able to prove that Lola was really after the necklace.

The narration has been capably treated directorially, and is played with a definite sense of comedy by an assortment of hearty players headed by Claude Hulbert as the prize sap, Jimmy, with Renee Houston as the scandalised Scotch girlie, and Binnie Barnes as the irrepressible Lola, others to score including Judy Kelly as the patient wife, Amy Veness as the Amazonian ma-in-law, and Gus McNaughton as a budding Sherlock Holmes.

C. A. W.

TO-DAY'S CINEMA

## Their Night Out

Wardour. Cert. "U." 6,680 feet. June 5.

**Farce comedy, with Claude Hulbert as mother-in-law harassed husband whose "night out" involves him in hectic adventures with gang of international crooks and numerous hair-raising escapades. Robust fare, directed on boisterous lines, replete with good, hearty knockabout, and garnished with broad witticisms of "chestnut" type. Clever performance from Binnie Barnes as "vamp," and promising screen debut by Renee Houston. Tuneful song numbers. Sound fare for popular halls.**

Jimmy, an asinine young man, escorts Maggie Maclean, an Aberdeen buyer, to a night club, where, following a police raid, he is rooked by Lola, a cabaret singer vamp, in the pay of a gang of international crooks. To appease his suspicious mother-in-law, Jimmy pretends he spent the night with Dickie Maitland, a man-about-town, whose photograph appears in an illustrated periodical. This individual is arrested on a charge of robbery, the newspaper reports stating that the mysterious leader of the gang, who was in the flat at the time, has escaped into thin air. Naturally, in the face of Jimmy's admission that he was with Maitland, mother-in-law imagines him to be the missing master-mind. Simpson, the butler, a man with Sherlock Holmesian ambitions, overhears various conversations, and, thinking his master to be a rogue, has him arrested. The ensuing publicity brings a goodly sprinkling of gangsters to Jimmy's house, including Lola and Maggie. Some valuable stolen pearls are dropped into the waste paper, where, after sundry alarums and excursions, they are discovered, and matters cleared up, to the general satisfaction.

A story of this sort defies analysis, or any attempt to boil its multifarious incidentals down to a common denominator. Suffice to say that it is a nonsensical piece of foolery in the best vein of Elstree farce, and a film that has obviously been designed to please those patrons whose risibilities have been tickled by its predecessors. The fun keeps going at a fast pace throughout, sprinkled with broad gags and robust dialogue. There is a deliciously funny inebriation scene, with Jimmy and Maggie getting lots of comedy out of a row of stools. The song numbers are introduced after the manner of musical comedy, and have the saving grace of melody. One in particular should go the rounds when the film is released.

Claude Hulbert's Jimmy is a clever example of clowning. This comedian's asinine fatuities help to keep laughs to the fore. Binnie Barnes scores a big hit as Lola, a role she essays in a mock serious manner that fits the characterisation perfectly. This is easily the best thing this very talented actress has given us to date. Renee Houston, making her talkie debut, proves that she is a comedienne with a film future. Her cabaret scene, after she has shed the dour garments of the Aberdeen buyer, is in the nature of an anti-climax, but helps to prove her versatility. Amy Veness gives her familiar belligerent mother-in-law study, and Jimmy Godden supplies an attractive brand of good-natured fatherdom. Hal Gordon's comedy policeman, Gus McNaughton's deduction-mad butler, and Judy Kelly's anxious wife, help to fill in the picture.

THE DAILY FILM RENTER

Renee Houston, of the famous Houston Sisters, co-starring with Claude Hulbert in the B.I.P. picture, "Their Night Out."

## Their Night Out

*Wardour. British (U). Directed by Harry Hughes. Featuring Renee Houston, Claude Hulbert and Binnie Barnes. 6,600 feet. Released June 5, 1933.*

THE stage and radio, represented by Renee Houston and Claude Hulbert, combine to bring laughter and gaiety to this lively comedy absurdity, a blending of all that experience has proved to be essential to popular light entertainment.

The familiar twists, gags and complications are put over with irrepressible enthusiasm, and the simple, straightforward fun is certain to register with the masses. Capital comedy booking for the majority.

**Story.**—Jimmy, a young married man, takes Maggie Maclean, a Scotch buyer, to a night club, and is robbed of his wallet by Lola, a cabaret artiste in league with crooks, during a police raid. The next day his wife and mother-in-law demand an account of his movements the previous evening, and he tells them that he was with Dickie Maitland, a well-known man-about-town.

Following this, Maitland is arrested, and Jimmy is mistaken for his chief accomplice. Jimmy gets further entangled while trying to allay his wife's suspicions, and, at the same time, silence Maitland's gang, who accuse him of double-crossing them, but Maggie eventually turns up and establishes his alibi.

**Acting.**—Claude Hulbert is in good form as the simple, asinine Jimmy. Renee Houston draws amusing character as the very Scotch Maggie Maclean, and Judy Kelly, Jimmy Godden, Amy Veness, Gus McNaughton and Binnie Barnes complete the well-tried supporting team.

**Production.**—This comedy is patterned on lines which never fail to score the laughs, and completely covers the field from boisterous slapstick to bedroom farce. The entire cast, from the stars downward, enter into the spirit of the lively medley with great gusto, and the vim which they put into the new gags and the pep which they put into the old enables the irresponsible entertainment to reach the top of its class.

**Settings and Photography.**—Night-club scenes are elaborate, the musical accompaniment is tuneful; the interiors are artistic, and lighting and photography are excellent.

**Points of Appeal.**—Popular brand of humour, good team work, attractive cast, slapstick, sound technical work, and gay atmosphere.

—KINEMATOGRAPH WEEKLY

## "THEIR NIGHT OUT"

**A joyous farce. Excellent clowning by Claude Hulbert in role of fatuous young man whose "night out" involves him in a series of breathless and amusing adventures, and implicates him as the "master-mind" of a gang of international crooks. Capable direction and good all-round comedy teamwork make this laughter-making concoction a strong booking for all halls.**

This is a delicious piece of foolery, and is played at top speed by an enthusiastic cast, with broad gags and one or two tuneful melodies to add to the general gaiety, but the outstanding highlight of the film is Claude Hulbert's inimitable performance as the bemused Jimmy.

All this rollicking affair of alarums and excursions is brought about by the request of the timid and straight-laced Maggie Maclean, a buyer from Aberdeen, who wanted to see if night-clubs were just like that—you know!—and who is escorted by the asinine Jimmy in the interests of the firm. Not for a moment could the poor sap have forseen the hectic consequences of that innocent little jaunt.

He loses Maggie in a police raid, falls a victim to the wiles of Lola, a cabaret singer and crook, visits another club, finds Maggie, and returns home in a state of inebriation, minus his pocket-book. To placate his suspicious and domineering mother-in-law, he puts up an alibi by claiming the acquaintance of a man-about-town, whose name he chooses at random from a photograph in an illustrated periodical; so that when the man is arrested on a charge of robbery which implicates his mysterious overnight visitor as the "master-mind" of the gang, Jimmy's butler, an over-zealous amateur-detective, is instrumental in securing the apprehension of Jimmy as the "wanted man."

When released on bail, Jimmy's life becomes a round of persecution until matters are straightened out. He becomes the butt of a distraught wife, an antagonistic mother-in-law, the purposeful Lola, whose boisterous vampings are more terrifying than the threats of the gang, who first come to pay homage to the master and leave a valuable necklace behind, and then return to demand his blood if the necklace is not given up.

In this film, Renee Houston makes a big sucess as the Aberdeen girl who wanted to see things for herself, and if her appearance as the cabaret star later was something in the nature of an anti-climax, it did at least serve the purpose of proving this delightful comedienne's versatility. We should be seeing quite a lot of this young lady in the near future.

"Their Night Out." Wardour. Director, Harry Hughes. Players: Binnie Barnes, Gus McNaughten, Amy Veness, Judy Kelly, Jimmy Godden, Hal Gordon, Bill Welden. "U" certificate. 6,600 ft. Release date June 5.

**General appeal: Very good.**

R. L. V.

THE ERA.

CLAUDE HULBERT THE RADIO STAR and RENEE HOUSTON OF THE HOUSTON SISTERS IN "THEIR NIGHT OUT" LONDON RELEASE JUNE 5TH

WARDOUR

B I P PICTURES PRE EMINENT

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# NEW M-G-M CONTRACTS

## FOR CRAWFORD AND BARRYMORE

### PRESIDENTIAL ELECTION AS FILM THEME

JOAN CRAWFORD and John Barrymore have signed new long-term starring contracts with Metro-Goldwyn-Mayer, according to an announcement from Hollywood.

Miss Crawford has just completed work in "To-day We Live," in which she is co-starred with Gary Cooper. Her most recent pictures are "Rain," "Grand Hotel" and "Letty Lynton." Miss Crawford's next talkie will probably be "Dancing Lady."

Barrymore is at present working in "Reunion in Vienna," under Sidney Franklin's direction. His first film under the new contract will be "Night Flight," based on the story by Antoine de St.-Exupéry, which Clarence Brown will direct. The star has appeared recently in "Topaze."

"Fast Workers" has been decided upon as the final title for the John Gilbert picture formerly called "Rivets."

Mae Clarke and Muriel Kirkland have the leading feminine rôles, and others in the cast include Robert Armstrong, Warner Richmond, Robert Burns and Vince Barnett. Tod Browning directed.

**George K. Arthur's Return**

George K. Arthur, the English comedian, who has been playing on the stage, was cast last week for a comedy rôle in "Service," adapted from the successful British play of modern business, which Clarence Brown is directing.

Arthur, who played in "Chasing Rainbows," and other hits, including the pictures in which he and Karl Dane were teamed, will play Tressett, the nervous department store salesman. Lionel Barrymore, Lewis Stone, Elizabeth Allan, Benita Hume, Phillips Holmes and others are among the players.

Motion picture rights to "The Late Christopher Bean" have been acquired by M-G-M, the comedy now in its fifth month at the Henry Miller Theatre, on Broadway, which will probably be filmed as part of the current season's schedule. "The Late Christopher Bean" was adapted by Sidney Howard from the French play "Prenez Garde à la Pienture," by Rene Fauchois. The same company announces also that "Bitter Waters," the German play by Heinrich Hauser, has been purchased.

**A Topical Film**

Paying tribute to the exceptional timeliness and originality "Gabriel Over the White House," which was ready for release on Inauguration Day, Arthur Brisbane wrote in his front page Hearst newspaper column, "To-day":

"A moving picture, finished in Hollywood at 4 o'clock this morning, will interest millions of Americans and stir up considerable thought. It will interest especially the new President of the United States. . . . The story told in the picture is truly imaginary, but a million Americans will wish for it to come true." After outlining the plot of the film, which presents Walter Huston as a President of the future who, through an injury, becomes a new type of executive, free from political influence, Mr. Brisbane concluded: "People will like it, and you want to see it."

**Arthur Loew's Record**

Arthur Loew, vice-president of Metro-Goldwyn-Mayer, and in charge of this company's international affairs, left Hollywood by airplane and arrived the following day at Newark airport.

Loew made what is possibly the fastest coast-to-coast round trip ever accomplished by a motion picture executive. He left New York by 'plane and arrived in Hollywood the next day to confer with company executives. Thus the entire round trip journey took only six days, four of which were spent on the coast.

## BRITISH FILMS

### Increased Australian Imports

Although fewer films were imported into the State of Victoria, the imports of British films have increased a hundred per cent.

According to statistics, decline in the total number of films imported was 580, or 1,675,000 ft. compared with 1930.

The importation of British films, however, increased in two years from 109 to 204.

## IN THE COURTS

### CONTRACTORS' PHOTOGRAPH

Mr. Justice Bennett, sitting as an additional judge of the King's Bench Division, on March 15, gave judgment in an action by Honeywill and Stein, Ltd., acoustic engineers, of New London Street, E.C., claiming damages from Larkin Brothers (London's Commercial Photographers), Ltd., on the ground of their negligence in taking a flashlight photograph of the interior of the West Kensington Super-Cinema, North End Road, W., as the result of which the curtain in front of the screen caught fire.

The case for the plaintiffs was that the defendants' operator fired a flash within 4 ft. of the curtain which was too close to be safe and the curtain caught fire and had to be pulled down. The plaintiffs paid £261 to Denman Picture Houses, Ltd., the owners of the kinema, believing themselves to be under a liability to do so, and the object of this action was to recover that sum from the defendants.

The defendants' contention was that they were under no obligation to pay the kinema owners, as they (the defendants) were not the plaintiffs' servants or agents, but independent contractors.

His Lordship held that the defendants were negligent. But he dismissed the action with costs, on the ground that the payment of damages by the plaintiffs to the kinema owners was a voluntary one, which they could not recover from the defendants.

JOAN CRAWFORD, the M-G-M star

## UNIVERSAL NEWS DEVELOPMENT

### NATIONAL DAILY TO COLLABORATE

An important step forward in the production and presentation of the Universal British Talking News is announced by S. F. Ditcham.

The new development is the presentation of the newsreel in conjunction with the *Daily Express* throughout that newspaper's northern edition circulation area. The extent of the area covers the renting branches of Leeds, Newcastle, Manchester and Liverpool.

Under the arrangement, the *Daily Express* will news service the reel and advertise and publicise it regularly. Last Saturday's issue of the *Express* contained no less than 32 in. of display advertising devoted to the Universal newsreel.

## NEW S. AFRICAN UNIT

### TO DISTRIBUTE IN THE UNION

Following the visit to London at the end of last year of Joseph Kalusky, who made a special trip to survey the British and Continental markets, British and Universal Pictures (Pty.), Ltd., has now been formed, with Mr. Kalusky as managing director. Operating from Johannesburg, the company will rent and exhibit throughout the Union of South Africa and in other places south of the Equator. Joseph Kalusky is no newcomer to the South African market, as he has been for some time in an important capacity in a well-known film company there, and is personally known from end to end of the Union. The company has powerful financial support, and has already begun its activities, having acquired considerable product from London.

Cecil Cattermoul, of 184, Wardour Street, has been appointed European representative of British and Universal Pictures (Pty.), Ltd., and through him the company will have representatives in New York, Paris and Berlin. The company wish it to be known, however, that they intend to concentrate, for the major part of their product, upon British films, and Cecil Cattermoul has been asked to keep in closest possible touch with British producers.

## NORTHAMPTON M.P.

### RECEIVES TAX DEPUTATION

Northampton exhibitors presented the Trade's case for a reduction in the Entertainment Tax last week to the local member, Sir Mervyn Manningham-Buller. The interview was private, and the M.P. was not inclined to commit himself to action, but he was clearly much impressed with the facts and figures put before him.

The Trade deputation was led by W. A. W. Smith (Picturedrome), and he was supported by T. Robey (Temperance Hall), J. Norfolk (Regal), and F. Taylor (Majestic).

Fifteen thousand signatures were appended to the petition asking for Government action in reducing the tax, a number which represents a big proportion of Northampton picturegoers. The deputation emphasised not merely the hardship imposed upon the exhibitor, but the fact that the poorer members of the community were deprived of that amusement which was so valuable in times of distress, such as the present.

## BERLIN CONFERENCE

### SOUND FILM EXPERTS

Representatives of Western Electric and RCA are meeting in Berlin this month those of Klangfilm, Siemens and A.E.G. to consider matters arising from the Paris agreement.

R. M. Hatfield (W.E.) and F. P Culbert (RCA) will take part in the conference for this country.

# BIRKENHEAD EXHIBITORS' TRIUMPH

## BAN LIFTED ON GOOD FRIDAY SHOWS

### "U" Film Condition

BIRKENHEAD exhibitors on Friday last achieved a notable triumph in causing the Birkenhead magistrates to lift the ban on Good Friday opening.

When the licences were granted at the Annual Sessions, the justices let it be known that permission would not be given for Good Friday performances owing to the unsuitability of the films that had been shown in the past. The matter was duly reported to the North Western branch of the C.E.A., which advised Birkenhead members to make a collective application for a reconsideration of this decision.

Then the point arose, could the magistrates modify a condition which formed part of the annual licence? It is obvious from Friday's decision that the answer is "Yes."

R. K. Milne, instructed by the North-Western branch of the C.E.A., put the case for local exhibitors very skilfully. He contended that when the magistrates at the Annual Licensing Sessions announced the ban on Good Friday opening, it was the result of a consultation in the magistrates' room before they entered the court and before an application to open on Good Friday was made by kinema licensees.

It seemed to him that this was an attempt to bolt and bar the doors of justice and to prevent exhibitors from going to Petty Sessions with an application.

**Condition Not Enforceable**

That condition, he maintained, was not enforceable in law. He maintained he was entitled to be heard under the Cinematograph Act, 1909, as the regulation that the premises should be closed on Good Friday was not made in Petty Sessions. The magistrates had condemned the licensees before they had been heard. Permission had been granted for Good Friday performances in all other places, and if it were withheld, Birkenhead would be the only black spot, not only on Merseyside but throughout the whole of the country. Kinemas in New Ferry, Wallasey and Liverpool would be open on Good Friday.

Saying Good Friday shows would be a convenience to the public, the Chief Constable said if licensees sent in synopses which were suitable to the Film Committee, he would have no objection to the kinemas being opened. In previous years, when the application was granted, the films shown had not come up to the standard.

Result: Birkenhead kinemas may open between 2.30 p.m. and 10.30 p.m. on Good Friday provided only "U" films considered suitable by the magistrates be shown; the synopses are lodged with the clerk within ten days; films which have not been passed shall not be shown; and that corresponding time off be afforded to employees during the week without loss of pay.

## "NAGANA" HELD OVER ON BROADWAY

### DRAWS BIG BUSINESS ON PRE-RELEASE

Following its world premiere at the Rialto Theatre, Washington, where it netted 7,500 dollars in its first week and was held over, Universal's African jungle super, "Nagana," has opened in its Broadway premiere at the Mayfair Theatre.

Cable reports to Universal in London state that the business is phenomenal, with packed houses daily. Both public and Press criticisms are exceptionally good, the *Motion Picture Daily* recording that the houses are held in suspense by this tremendous wild animal production.

In pre-release presentations, the picture is drawing the best business for a long time. The first week at the R.K.O. Theatre, Boston, netted no less than 12,000 dollars; while receipts were described at the Keith's, Baltimore, as "very good," at 5,400 dollars. A further pre-release run at the State Lake, Chicago, attracted a fine week with 4,500 dollars.

**Beating the Barometer**

Wiring from the Palace Theatre, Rochester, A. S. Nathan states that the midnight opening of "Nagana" had a strong turn out, despite zero weather after a two-day blizzard, while the ordinary performances attracted the biggest business in that area, despite the strongest opposition.

"There are some wild animal fights in 'Nagana,'" states the *Hollywood Herald*, "which in ferocity equal anything of that nature ever shown. Particularly thrilling is a battle between a lion and a black panther and there is another fight between two leopards which is furious."

"Nagana" gives the first outstanding rôle of her career to Tala Birell, Universal's exotic capture from the Hungarian stage. Melvyn Douglas is her leading man.

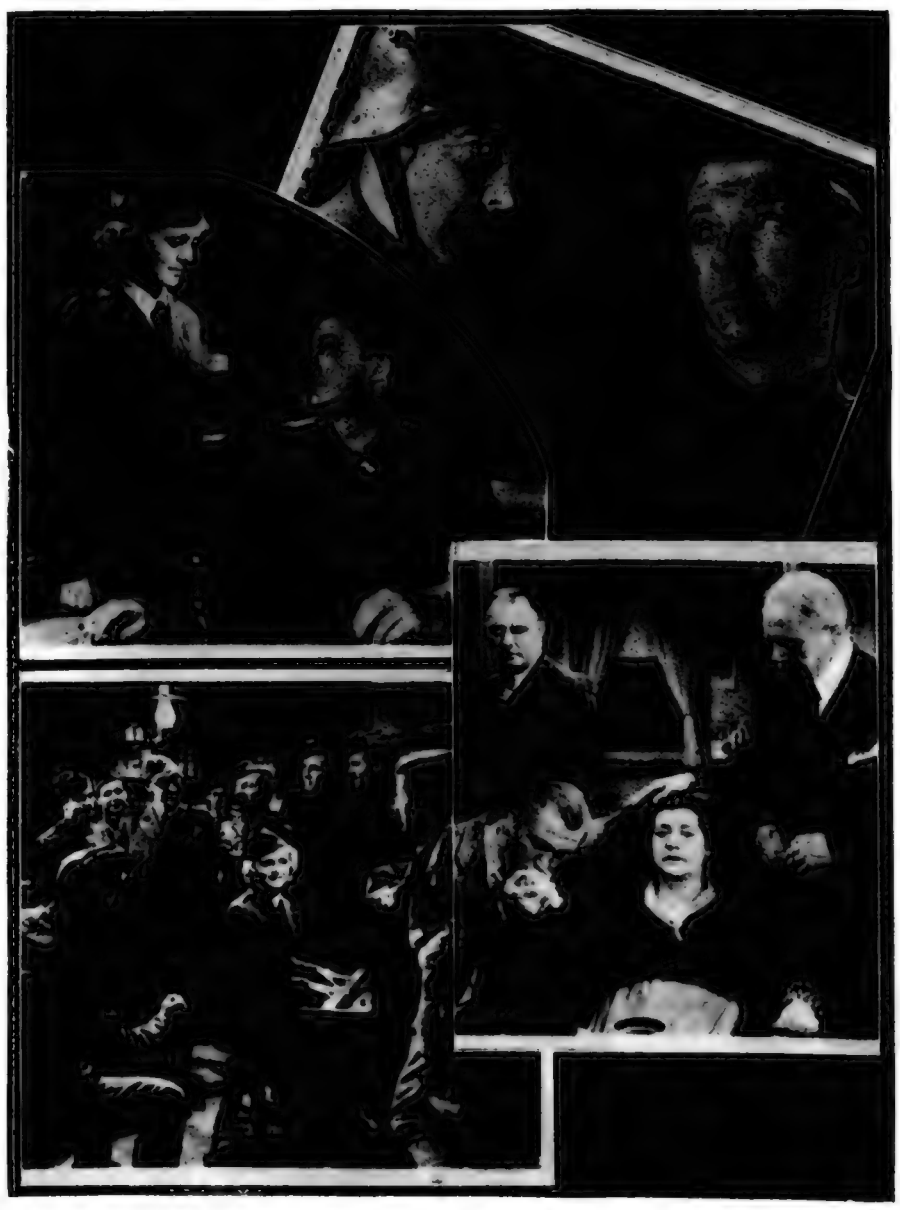
## "WANDERLUST"

### NEW TYPE JUNGLE FILM

International Productions, Ltd., have secured the exclusive distribution rights of the new big game production, entitled "Wanderlust."

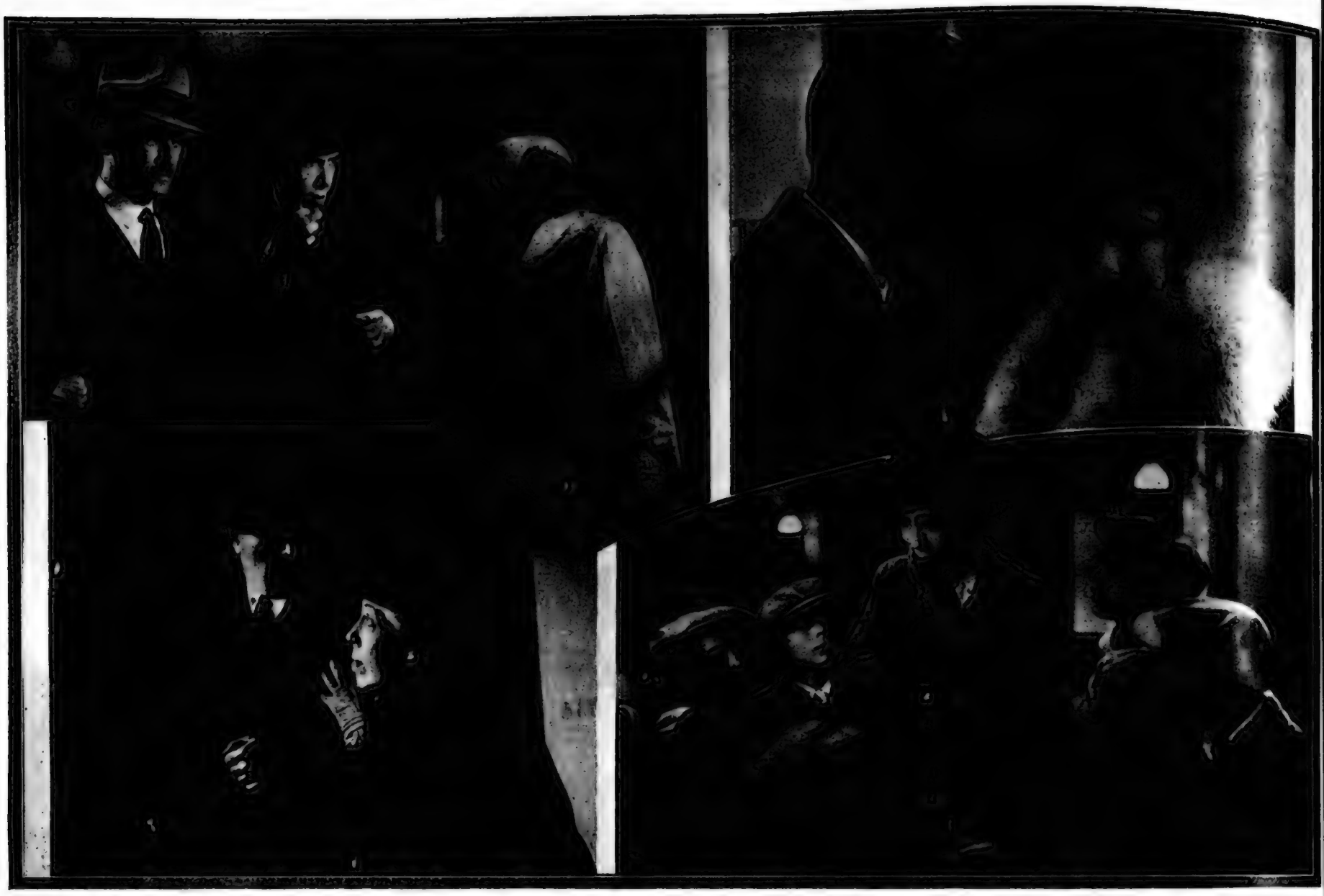
It is understood that this film is an animal picture that is entirely different from those already seen. The subject is presented from a new angle, with a marked and refreshing vein of humour running throughout.

A Trade show has been arranged to take place on Thursday, March 30, at 3 p.m., at the Gaumont theatre, Film House.



*Fun behind the Western Front is the theme of Universal's Lee Tracy starring vehicle PRIVATE JONES, which is to be Trade shown at the Prince Edward Theatre on Tuesday*

# "THE PENGUIN POOL MYSTERY"



*A novelty in mystery thrillers is promised by Radio in THE PENGUIN POOL MYSTERY, which is being Trade shown to-day (Thursday). The humour is supplied by Edna May Oliver as a school teacher who discovers the murder, and James Gleason, who is now in England, as a detective*

# "THE KID'S LAST FIGHT"

*Doug. Fairbanks, jun., adds to his reputation as a hardboiled he-man in THE KID'S LAST FIGHT, a fast and colourful romance of the ring. He is supported by Loretta Young, and also by two of the most talented character artists, Aline MacMahon and Guy Kibbee*

Warren William in THE MIND READER, a forthcoming First National production

# TEACHERS MAKING EDUCATIONALS

## Interesting Scottish Experiment

TEN Glasgow men form the working side of a promising organisation, the Scottish Educational Cinema Society. All but two of them are school teachers, and every day, as soon as they are freed from their scholastic duties, they make their way to a large attic situated above the offices of the Education Department of the Corporation in Bath Street and devote as much time as they can spare to the work.

In this attic studio is a large wooden structure about 6 ft. long and 4 ft. wide. At one end is a screen, strongly illuminated, on which different diagrams can be fitted, while in an aperture at the other end is a small camera.

It is in this framework that all the diagrammatic sequences for the educational films which are being prepared by the society are made.

### How in Production

After several months of experimenting, the society have now got under way and this week have been busy filming different diagrams for their first film, which, when finished, will illustrate the value of canals in modern transport, and demonstrate how they have been adapted in different parts of the world.

One of them shows the map of Scotland, and an ingenious device reveals how costly a business it would have been to have dug a sea-level channel from the Firth of Clyde to the Forth. At the same time it demonstrates the facilities offered by the present Forth and Clyde Canal.

### The Difficulty

W. C. Elder, in whose hands is the organising of all the work done in the studio, explains that the one great difficulty is to make films which will conform to the existing curricula. It is easy enough to get films for schools, but hardly a single one can be found which comes up to such requirements.

"In making these films to conform to the curricula," Mr. Elder stated, "I believe that we are doing work which is not being touched in any other part of the country. Once we can prove that films can be used without endangering the existing regulations with regard to tuition our work will be complete, and we will have prepared for a new era in education."

# GOOD FRIDAY SHOWS

## EXHIBITORS PENALISED BY JUSTICES' DIFFERENCES

Owing to the Exeter Bench of magistrates being unable to agree to accede to the application for the opening of kinemas in the city on Good Friday, exhibitors are to be put to the expense of making another application.

At the hearing on Saturday exception was taken by one magistrate to the fact that the films were not of religious subjects.

After some expressions of opinion, the chairman announced that the Bench held diverse opinions, so the application could not be granted at the moment, but if thought fit perhaps a fresh application could be made.

### Applications Granted

Permission for Good Friday shows have been granted to all Bristol kinemas; Palace, Bridgewater; Melbourne P.H., Leicester; Gaumont Palace and Majestic, Chester.

Carmarthenshire County Council has refused permission to open kinemas on Good Friday.

## MURDER DRAMA FOR WEST END

"Cross Examination," the thrilling murder mystery, starring H. B. Warner and Sally Blane, in which a man is found dead in his study, and his son accused of the crime, is in the programme at the Astoria, Charing Cross Road, this week.

An important step has been taken in France by the fusion of the important kinema circuits of Jacques Haïk and Gaumont Films-Films Aubert.

# FILMS AS A NATIONAL ASSET

## JOHN GRIERSON'S GLASGOW ADDRESS ON VALUABLE PROPAGANDA ANGLES

## Attack on Glasgow's Kinema Sunday at L.D.O.S Annual Meeting

ON Thursday, March 16, John Grierson, of the Empire Marketing Board, gave an address to the Glasgow City Business Club on the influence of the film in public life.

Mr. Grierson said that the film being another form of writing, there was no reason why it should be devoted to entertainment.

It could be very effectively used as a medium for national propaganda; for demonstrating salesmanship; for instructing workmen; as an aid to education in schools and indicate the best avenues of employment to those about to leave school. By providing accounts of public matters, and by showing pictures of real life, the kinema might achieve much; indeed, there was no end to what it might do in the interests of the public.

Reminding his audience that no one could sell in modern markets without publicity, J. Grierson said that the kinema could be an excellent medium for demonstrating Scottish industries and characteristics.

### L.D.O.S. Wail

At the annual meeting of the Lord's Day Observance Association of Scotland, held in Glasgow on Thursday last week, one speaker referring to the opening of kinemas on Sunday in the name of charity, said the question was whether Glasgow was to be ruled by its own citizens or by the vested interests of Hollywood. The best answer to this is the very large audiences which are attending every Sunday evening at picture houses open for Cinema Sunday.

### Kinema Sunday in Glasgow

On Sunday, March 19, the following Glasgow kinemas were open:—La Scala, New Bedford, Cranston's, Grosvenor, Partick P.H., Waverley, Springburn P.H., Possilpark P.H., Arcadia, Annfield, Ritz, St. Enoch, Tolleross, Govanhill P.H., New Parade, Grafton, Govan P.H., Capitol, Strathclyde, Gem, and Scenic.

### "Grand Hotel" Criticised

On the strength of a criticism of the picture, "Grand Hotel," that appeared in a Dublin paper, the Dundee Juvenile Organisations Committee appointed four of its members to view the picture when it was shown in two Dundee kinemas on Monday, and gave them power to take any action they considered necessary.

### Scottish Productions Next

Scottish Film Productions intend to make a short film dealing with Clydebank and the new Cunarder, No. 534.

Negotiations are at present being carried on to obtain the use of the yard for various scenes.

### Edinburgh Kinema Burglary

A sum of about £35 was removed from Tolleross Cinema, Edinburgh, by burglars in the beginning of last week. It is thought the men secreted themselves in the kinema premises during the performance, and when the staff left forced their way into the manager's office. An attempt had apparently been made to force open the safe, but the money had been lying elsewhere in the office, and the men made off with it through a back exit which leads into a narrow lane.

Three men have been arrested in connection with the affair.

### "Movie Crazy" in Glasgow

An appropriate touch was given to "Movie Crazy," which is being screened at three Glasgow kinemas during the week: the Picture House, New Savoy and New Cinerama.

All the attendants were attired in true Harold Lloyd fashion in dress suits, straw hats, and huge horn-rimmed glasses. By parading the streets, the "Lloyds" attracted great attention.

### Jungle Film for Children

Manager W. Carlas, of the Florida Picture House, Glasgow, brought enjoyment to a number of needy kiddies, when he gave a special matinee of "Bring 'Em Back Alive" on Monday last to over 2,000 kiddies under the auspices of the Glasgow Education Authority's Necessitous Children's Fund. This was the first time such a performance had been given in King's Park, and created a considerable amount of interest.

### Service Men Enjoy Josser

Manager Hinks, of the Alex Cinema, Paisley, gave a special performance of "Josser in the Army" to the Provost and Magistrates of Paisley, and representatives of the Army, Navy and Air Force Territorial Battalions in Glasgow and Paisley on Tuesday. Over 1,000 men were on parade, and thoroughly enjoyed the show.

### Zest Director Weds

On Friday, March 17, Gordon French, a director of the Zest Film Company, was married to Miss Marjorie Hayward at Dowanhill Church.

JOHN GRIERSON

### Paramount Shows

Paramount Pictures, Glasgow, announce the following Trade shows:—"No Man of Her Own," Green's Playhouse, March 29; "Mysterious Rider," Green's Playhouse, April 5; "Crime of the Century," Green's Playhouse, April 7.

### Warner Trade Show

Manager McGilliray, of Warner's, informs us that the Trade show of "The Mystery of the Wax Museum" will take place at the Regal, Glasgow, on April 7.

On Tuesday, March 14, an employee of the Cambridge Cinema, Glasgow, was working on the canopy when he fell to the ground and sustained a fractured thigh, which necessitated his removal to the Glasgow Royal Infirmary.

# A.B.C. HALL AS LIBRARY

## ASSEMBLY ROOMS', BATH, FUTURE

On Tuesday, March 13, Bath City Council approved a fresh offer from the National Trust, under which the Assembly Rooms, Bath, will be rented at a purely nominal figure to the Corporation and used for the purpose of a public municipal library. To ensure the completion of the scheme, the A.B.C. Co. will have to relinquish their interest in the Rooms, which at present are leased by them.

Our Bath correspondent understands, however, that the kinematograph management are not likely to be evicted just yet. By the terms of their lease, they have the right to remain in possession for nearly a year longer—until February, 1934.

Scenes from MONEY FOR SPEED, the first British dirt-track drama which U.A. will Trade show to-day (Thursday). The cast includes Ida Lupino, John Loder, Moore Marriott and Marie Ault

# OLD HYDE PARK AS SET

## Wilcox's Reconstruction for "Bitter Sweet" Episode

## BORIS KARLOFF BEARDED IN HIS MAKE-UP ROOM

By P. L. MANNOCK

### "BITTER SWEET" STARTS
### Hyde Park in 1875

Work began on Monday at the British and Dominions studios on the film version of "Bitter Sweet," under the direction of Herbert Wilcox.

The first scene to be shot was set in Hyde Park in 1875 and a section of the Park at this period was reproduced in every detail in the studio.

The studio Hyde Park covered an area of 8,000 square feet, showing the main park thoroughfare and Rotten Row beyond.

Flower beds, resplendent with tulips and daffodils, stood out prominently against the green banks of grass, and the Row was crowded with riders—noticeable amongst them being several women riding side-saddle.

The crowd at leisure in the Park marked the period of the scene—men in high collars, cravats, and immaculately Victorian morning coats, with side-boards, beards, or Dundrearys; guardsmen in pill-box hats, corpulent much-moustached policemen; women with parasols, and bustles and bonnets. A child in a precariously perched bonnet bowled a huge wooden hoop, while her sombrely garbed nursemaid stood by.

Against this background action between Mrs. Millick (Norma Whalley) and Hugh Devon (Esme Percy) is played. Mrs. Millick drives up in her barouche and, recognising Hugh, converses with him for a moment and then drives away with him.

By the end of the day work on the Hyde Park scenes was completed, and Mr. Wilcox will now concentrate on the scenes in the music-room between Anna Neagle, playing Sari, and Fernand Graavey, in the part of Carl Linden.

### "THE JEWEL SONG"
### Stanley on the Curtain

The spectacular scenes filmed in the auditorium of an opera house for sequences in the B.I.P. comedy, "The Jewel Song," starring Stanley Lupino, have now been completed, and work has begun on the actual stage scenes which will give filmgoers an opportunity of seeing stage machinery at work.

The star has spent a very energetic week ascending and descending on the heavy stage curtain, sometimes solo and sometimes accompanied by Nancy Burne. This has been no mean effort on the part of Stanley, who had only a very insecure hold on the edge of the curtain and no artificial aid at all, but with the true Lupino spirit he has performed this acrobatic feat with aplomb and pleasure. Other scenes photographed this week include some highly humorous ones in the theatre corridors, in which Stanley is chased by crooks.

### WHELAN STARTS
### "It's a Boy"

"It's a Boy," directed by Tim Whelan, and starring Leslie Henson, with Gordon Harker, Ed. E. Horton and Albert Burdon, goes into production at Islington this week. Kay Hammond, who with Gordon Harker, has been working in "Britannia of Billingsgate," will play the chief feminine rôle.

### "CHANNEL CROSSING"
### Jannings May Play

This is the title of a picture that is scheduled for production in the near future. Arrangements are being made to engage Emil Jannings for the principal part.

The story, by W. P. Lipscomb, is that of a financier who is threatened with disaster and seeks to escape to France with his woman secretary. The latter's sweetheart races to Dover to prevent her going and is taken over on the boat. *En route* he overhears the financier and his secretary discussing the forthcoming catastrophe that will involve thousands in ruin, and threatens to give away the secret. In the fog, which, halfway across, envelops the ship, he is thrown overboard by the man he wishes to destroy, but is rescued.

### BASKCOMB'S COLLAPSE
### Relinquishes Twickenham Part
### Eliot Makeham as Successor

The rôle of Mr. Wallis in 'I Lived With You," which Maurice Elvey is now making at Twickenham for W. and F. release, is being played by Eliot Makeham, who created this part in the play. This is the rôle that A. W. Baskcomb has been forced to relinquish owing to sudden illness which seized him on his first day's work on the picture last Friday.

There are now eleven members of the original stage cast taking part in the film version of Ivor Novello's play. They are Novello, Ursula Jeans, Minnie Raynor, Eliot Makeham, Cecily Oates, Beryl Harrison, Hannah Jones, Gwen Floyd, Maud Buchanan, Douglas Beaumont, and Davinah Craig. Ida Lupino and Jack Hawkins are also important members of the cast.

Elvey will be occupied all this week on scenes in the suburban home of Mr. and Mrs. Wallis, where the starving Prince Felix Lenieff (Ivor Novello) is brought by their eldest daughter (Ursula Jeans).

### HISCOTT COMPLETES
### Another Comedy Starting

The current British Lion-Fox feature, "Underproof" is scheduled for completion this week, and Leslie Hiscott, who is directing this original comedy-drama by Brandon Fleming, is working at high pressure to finish on time.

The artistes include Betty Astell, Henry Kendall, Alfred Wellesley, Barbara Gott, Hal Waters, Ernest Sefton, and Gladys Hamer, the last named as a cook.

Another comedy, from a script by Michael Barringer, is scheduled to take the floor on Monday next, under the direction of Hiscott.

### WITH KARLOFF
### A Morning on Make-up

I spent much of last Friday morning with Boris Karloff in the make-up room at the Gaumont studios.

It takes practically half the working day to get Mr. Karloff ready for his character in "The Ghoul"—that of a revived corpse!

A brace of German experts (formerly with Ufa) were tending him with all the earnestness of surgeons on a life-and-death operation. Bulges of putty, plaster and wadding were dexterously affixed to his eyelids, nose and cheeks; deep furrows were graven on his brow, and sections of crinkled cellophane were being plastered over the result, to be finished off with a coat or two of collodion.

"No, it doesn't itch," said Karloff," but it gets very hot."

### HIS FAN MAIL
### Juvenile Sympathy

So far from children being horrified at his celebrated monstrosities on the screen, Mr. Karloff assured me he had a large fan mail from young people, all of whom expressed the tenderest solicitude and sympathy for the "poor monster." It is, of course, the traditional fondness for the ogre, who is, in fairy tales, often an attractive young man in disguise.

The unit this week will be engaged on the death-bed scenes which show Karloff as the dying professor, giving instructions for his burial according to the rites of ancient Egypt. It is during these moments that the existence of the jewel is revealed to his servant, Laing (Ernest Thesiger), who subsequently steals it.

### MILITARY COMEDY
### Return of Hay Plumb

On Walter Ford's "Orders Are Orders" set, I found Ian Hunter, as the adjutant, being wanted on the telephone, in the officers' quarters of the barracks.

Eliot Makeham answered the 'phone, and also Hay Plumb, in the rôle originally played on the stage by A. W. Baskcomb. I am glad to see Plumb being given a "break" once more. This admirable comedian was one of the most experienced funsters in silent films of former days, and his re-discovery is certainly overdue.

### CHELSEA BARRACKS
### 500 Men Now Drilling

In the studio, interiors have been shot of the American director (James Gleason) and the scenario writer (Donald Calthrop) endeavouring to persuade the Commanding officer (Cyril Maude) to permit the making of the picture. Other shots show a "drumming out" as envisaged by the Americans.

The exterior barrack scenes will be taken at the Duke of York's Barracks.

Troops in the film are being furnished from the British Legion, 500 of whom have been drilling in preparation.

### "FALLING FOR YOU"
### Hulbert-Courtneidge Story

This week Islington will be again working at full pressure.

The unit of "Falling For You" returns from Switzerland after arduous work in the snow above St. Moritz.

Jack Hulbert and Cicely Courtneidge co-star in this picture, the story of two Fleet Street journalists who endeavour to "scoop" one another on the story of an abducted heiress. Co-directing with Jack Hulbert is Robert Stevenson.

### WET STARS
### B.I.P. Torrents

For two whole days Elstree Studios have been in the throes of a violent rain-storm, as a result of which Constance Cummings, Frank Lawton, Gus McNaughton and Claude Hulbert have been soaked from top to toe. The occasion was the filming of scenes at Deauville for the B.I.P. picture, "Heads We Go!" which Monty Banks is directing.

The characters, for story purposes, arrive in a steady downpour, to discover all the hotels full up.

---

Victor McLaglen arrives in London at the end of April for "Dick Turpin," directed by John Stafford and W. Victor Hanbury.

*Polly Walker, Stanley Lupino and Frederic Lloyd in a scene from* SLEEPLESS NIGHTS *(Wardour) which is being released next week*

# SHOWING NEXT WEEK

***A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing March 27.***

### *London*

**Adelphi.**—"Kid From Spain" (U.A.).
**Alhambra.**—"Sleepless Nights" (Wardour) and "Blonde Venus" (Paramount).
**Astoria.**—"Yes, Mr. Brown" (W. and F.) and "Speed Demon" (U.A.).
**Capitol.**—"The Good Companions" (Gaumont).
**Carlton.**—"Cynara" (U.A.).
**Coliseum.**—"Sherlock Holmes" (Fox) and "Blonde Venus" (Paramount).
**Davis, Croydon.**—"Marry Me" (Ideal) and "After the Ball" (Gaumont).
**Dominion.**—"Prosperity" (M-G-M).
**Empire.**—"What! No Beer?" (M-G-M).
**Marble Arch Pavilion.**—"Up for the Derby" (W. and F.).
**Metropole.**—"Prosperity" (M-G-M) and "The Last Man" (U.A.).
**New Gallery.**—"Soldiers of the King" (W. and F.).
**New Victoria.**—"Yes, Mr. Brown" (W. and F.) and "Speed Demon" (U.A.).
**Plaza.**—"Crime of the Century" (Paramount).
**Regal.**—"Hard to Handle" (Warner).
**Stoll.**—"Blonde Venus" (Paramount) and "Sherlock Holmes" (Fox).
**Tivoli.**—"Cavalcade" (Fox).

### *Birmingham*

**Forum.**—"Lord Camber's Ladies" (Wardour) and "Scarlet Dawn" (Warner).
**Futurist.**—"The Phantom President" (Paramount) and "Jack's the Boy" (W. and F.).
**Gaumont Palace.**—"Strange Interval" (M-G-M).
**Scala.**—"Tiger Shark" (First National).
**West End.**—"Yes, Mr. Brown" (W. and F.).

### *Bradford*

**Empire.**—"Payment Deferred" (M-G-M).
**Morley Street.**—"The Mask of Fu Manchu" (M-G-M) and "Happy Ever After" (Gaumont).
**New Victoria.**—"Smilin' Through" (M-G-M).
**Regent.**—"Two Against the World" and "The Hawk" (Warner).
**St. George's Hall.**—"After the Ball" (Gaumont) and "The Golden West" (Fox).
**Theatre Royal.**—"Lady and Gent" and "Men of To-morrow" (Paramount).

### *Bristol*

**Empire.**—"Salomy Jane" (Fox).
**Hippodrome.**—"Guilty as Charged" and "That Night in London" (Paramount).
**King's.**—"Hounds of Zaroff" (Radio) and "Strange Adventure" (P.D.C.).
**New Palace.**—"After the Ball" (Gaumont).
**Regent.**—"Strange Interval" (M-G-M).
**Stoll.**—"Lady and Gent" and "The Sporting Widow" (Paramount).
**Triangle.**—"Salomy Jane" (Fox).

### *Cardiff*

**Capitol.**—"Love Me To-night" (Paramount).
**New Theatre.**—"Roar of the Dragon" (Radio).
**Park Hall.**—"Skyscraper Souls" (M-G-M).
**Pavilion.**—"Rain" (U.A.) and "Strange Adventure" (P.D.C.).
**Queen's.**—"Blessed Event" (Warner).

### *Edinburgh*

**Caley.**—"Too Busy to Work" and "Rackety Rax" (Fox).
**New Picture House.**—"Tess of the Storm Country" (Fox) and "Guilty or Not Guilty" (P.D.C.).
**New Victoria.**—"Tess of the Storm Country" (Fox) and "Guilty or Not Guilty" (P.D.C.).
**Palace.**—"Smilin' Through" (M-G-M).
**Playhouse.**—"Two Against the World" and "The Big Stampede" (Warner).
**Rutland.**—"Lady and Gent" and "The Vanishing Frontier" (Paramount).
**Synod Hall.**—"Soldiers of Fortune" and "Men of Steel" (U.A.).

### *Glasgow*

**Coliseum.**—"Blessed Event" (Warner) and "Are These Our Children?" (Radio).
**Cranston's.**—"Devil and the Deep" (Paramount).
**Green's Playhouse.**—"Lady and Gent" and "The Vanishing Frontier" (Paramount).
**La Scala.**—"Say It With Music" (W. and F.).
**New Savoy.**—"The Night of June 13" (Paramount) and "Exposure" (Sterling).
**Regal.**—"Blessed Event" (Warner) and "Are These Our Children?" (Radio).
**Regent.**—"Madchen in Uniform" (Coxall).
**The Picture House.**—"Yes, Mr. Brown" (W. and F.).

### *Leeds*

**Assembly Rooms.**—"Strange Interval" (M-G-M).
**Coliseum.** — Mon.: "Jewel Robbery" (Warner) and "Parisian Romance" (Gaumont); Thurs.: "The Return of Raffles" and "The Truth About Africa" (W.P.).
**Majestic.**—"Smilin' Through" (M-G-M).
**Paramount.**—"The Phantom President" (Paramount) and "Sally Bishop" (British Lion).
**Rialto.**—"Here's George" and "The Thirteenth Guest" (P.D.C.).
**Scala.**—"After the Ball" (Gaumont) and "Strange Adventure" (P.D.C.).

### *Liverpool*

**Forum.**—"Blessed Event" (Warner).
**Futurist.**—"Lady and Gent" (Paramount).
**Palais de Luxe.**—"Say It With Music" (W. and F.).
**Prince of Wales.**—"The Bitter Tea of General Yen" (U.A.).
**Rialto.**—"Tess of the Storm Country" (Fox).
**Royal Hippodrome.**—"Pier 13" (Fox) and "Guilty or Not Guilty" (P.D.C.).
**Trocadero.**—"Tess of the Storm Country" (Fox).
**Scala.**—"Hounds of Zaroff" (Radio).

### *Manchester*

**Deansgate.**—"Guilty or Not Guilty?" (P.D.C.).
**Gaiety.**—"One Way Passage" (Warner).
**New Oxford.** — "Payment Deferred" (M-G-M).
**Paramount.**—"The Phantom President" (Paramount) and "Her First Affair" (Sterling).
**Piccadilly.**—"Marry Me" (Ideal).
**Theatre Royal.**—"Lord Camber's Ladies" (Wardour).

### *Newcastle*

**New Westgate.**—"The Mask of Fu Manchu" (M-G-M) and "Guilty or Not Guilty" (P.D.C.).
**Paramount.**—"Love Me To-night" (Paramount).
**Pavilion.**—"Tess of the Storm Country" (Fox).
**Queen's Hall.**—"Tess of the Storm Country" (Fox).
**Stoll.**—"Tiger Shark" and "Little Cella" (First National).

### *Sheffield*

**Albert Hall.**—"Penalty of Fame" (Universal) and "Out of Singapore" (Pathé).
**Central P.H.**—"Say It With Music" (W. and F.) and "River House Ghosts" (First National).
**Cinema House.**—"Blonde Venus" (Paramount).
**Hippodrome.**—"Blessed Ever" and "The Hawk" (Warner).
**Regent P.H.**—"After the Ball" (Gaumont) and "Air Mail" (Universal).

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# FEATURES OF THE BAUER M5 PROJECTOR

## EASE OF HANDLING AN ATTRACTIVE POINT

FOR the mechanically minded who traverse Wardour Street, the window of Bauer, Ltd.'s showrooms is a fascination. There are to be seen the glistening machines with their *de luxe* attachments which enable Bauer to claim that their projectors and soundheads are made for the projectionist first and foremost.

The Rolls-Royce of the series is, of course, the M7, which was described at length in the *Kine.* of February 2, 1933. This machine, with built-in soundhead, is a really attractive bit of engineering, and excited the admiration of the Guild members who examined it at their last monthly meeting.

### The One-man Outfit

By its side stands the M5 projector, designed for houses up to 1,200 capacity and embodying many attractive features. Chief among them is the one-man outfit, which enables the operator to stand between his machines and operate both by means of the right- and left-hand drive on the two projectors, respectively. This fitting is, of course, at the choice of the purchaser who, if he thinks there is little advantage, can have them both running the same way.

### A Fifteen Years' Test

It is this model which has gained for Bauer projectors the high reputation which is theirs throughout Europe, a reputation which is upheld not only by the efficiency of the machine, but by its robust construction. Introduced in 1918, it has given trouble-free service to all users.

One of its qualities is its high stability, as it gives a rock-steady picture, even when run at speeds up to forty frames a minute, and is noiseless and easy in running.

All fast-running parts (Maltese cross, gears, etc.) are enclosed in dustproof oil-baths, and loosening of the striker-pin is a practical impossibility owing to the tapered design.

### Rigidity Assured

Unlike other types, the shutter spindle has not been mounted on the movable gate, but on the body of the machine and connected to the movement by a well constructed ball joint. Racking is quickly and easily performed.

The picture gate of this model is mounted independently of the film track, and a safety shield at the rear absorbs all stray heat and prevents overheating of the film before passing the projection point.

A film with faulty perforation can be projected on the Bauer projector with a good standard of accuracy owing to the careful construction of the rollers. Threading is an easier task than with many competitive makes, as there is no impeding of the track by any part of the projector.

A special type B is provided for halls not licensed for regular performances.

## PAN AROMATIC

*It was only a small village show. The overworked chief rarely had any time off for his evening meal, and was in the habit of cooking it during the show.*

*One night the manager marched up to the box in an aggravated mood. "Look here, Jones, haven't you any sense of showmanship? Here's the biggest scene in the feature taking place in a fried-fish shop, and instead of cooking fish to give the correct atmosphere, here you are cooking bacon!"*

*The Observation Window*

# More Space for Sound

## *First Principles in Printing*

## *A Monster Auto-Giro*

ACCORDING to the German technical paper *Kinotechnik*, a considerable amount of work is being carried out with a view to improving sound reproduction by the provision of more space for the sound track. In addition to reproducing from the S.M.P.E. Journal an illustration of a film carrying three sound tracks, with the picture reduced laterally by means of cylindrical lenses, *Kinotechnik* states that Klangfilm have produced a double-film system (similar to the original British Acoustic recording).

THE two films, one carrying the picture and the other sound, run through the projector side by side. Obviously a wider sound track must help towards a greater fidelity of reproduction, but existing recording on the .1 in. track has been developed to such perfection that the demand for anything better, with the necessarily increased cost, seems problematical. The use of two or three sound tracks, with the accompanying duplication or triplication of photo-cells, amplifiers, and speakers, does not seem to be justified.

A GANG of skilled aeronautical engineers are being employed at the Paramount Studios to assist in the construction of an auto-giro large enough to carry an automobile. This ultra-modern flying machine is required for "International House." The Paramount "special effects" department is already at work on the creation of a machine which will carry out the best features of a radio and television receiving set and telescope.

DUE to the invasion of Hollywood by English film stars, four o'clock tea has become an institution in some studios. A copy of the *Hollywood Herald* to hand gives a picture of Miriam Hopkins and Director Stephen Roberts seated on the stairs, part of a Paramount set, indulging in cups of rare Bohea. Strange that the tea habit has had to travel with the sun to reach the world's film centre.

J. BENSON.

*Interior of the Seecol Theatre, described in column 4*

CONRADTY
CONSISTENT
CARBONS
OF ALL TRADE HOUSES
CONRADTY PRODUCTS LTD
SAMPLE PAIR SENT FREE ON REQUEST
101, WARDOUR STREET, W.1.

# SEECOL THEATRE OPENED BY C. B. COCHRAN

## DEMONSTRATION OF NEW LIGHTING DEVICES

EVERY theatre and kinema technician will welcome the institution by Strand Electric and Hall and Dixon of a demonstration theatre at Floral Street, Long Acre, where theatre proprietors, architects and engineers will be able to view the latest developments in theatre lighting and decoration. The Seecol Theatre—it has been christened with the well-known trade name borne by all the products of the Strand Electric and Engineering Co.—provides a centre wherein everyone concerned with the lighting and decoration of places of entertainment can experiment and study their particular requirements from all angles and under actual working conditions.

The enterprise is the joint effort of Strand Electric and Hall and Dixon. The former firm has specialised in every branch of theatre and kinema lighting for many years, whilst Hall and Dixon are experts in kinema and theatre furnishing decorations.

### Equipment

The theatre is completely equipped with decorative features, examples of cornice lighting, which are operated by means of a motor-driven automatic tri-colour mixing dimmer.

The stage is fully equipped with Strand Electric magazine footlights and battens—the whole of the decorations being examples of Hall and Dixon's decorative curtains. The stage is also provided with a complete cyclorama, together with cyclorama lighting in which various stage effects can be produced.

### Dimmer Designs

The switchboard is purposely placed in the auditorium so that the visitors can see it in actual operation. It is of the Strand Electric's latest modern design, and is the last word in simple operation, being equipped with self-releasing handles and grand master cross control to all dimmers—thus ensuring one-man operation.

The whole of the design and decorations of the theatre and the installation has been conceived and planned by experts of the two associated firms. It possesses a seating capacity of about 50 persons, and is equipped with a non-sync. sound installation.

At the opening ceremony on Friday A. T. Earnshaw, P. Sheridan and M. Mansell received the guests on behalf of Strand Electric, and G. S. Hall, J. A. Dixon and G. A. Byles, on behalf of Hall and Dixon. Other well-known executives of the firm, including L. G. Applebee, F. G. Macrae and H. W. M. Myers were present.

### Strand Electric's Enterprise

C. B. Cochran, who was briefly introduced by A. T. Earnshaw, welcomed the facilities offered by Strand Electric to producers who wished to test out their theories. He took particular interest in that company and in its latest enterprise, because Mr. Earnshaw was associated as electrician in his first production in London and he was glad to hear that his electrical business had increased in ratio to his own productions. He was assured that the well-equipped theatre would be of the greatest possible use to the technicians, not only of the theatre, but also of its cousin, far removed—the kinema. In a word of eulogy concerning Mr. Earnshaw's work, Mr. Cochrane said he had frequently told him of some pretty good stage effects he had witnessed in Berlin or elsewhere, and had subsequently found that the identical effect was available from the Strand workshops. His requirements had always been satisfied there to the benefit not merely of his own production, but of the stage as a whole.

### Lighting Fabrics

Mr. Hall then demonstrated the effect of coloured light on curtains and plaster work. The stage is fitted with six sets of tabs made of various materials. It was emphasised that the Strand coloured lighting system employed only three colours: red, blue and green, which, employed as a combination, provided white light.

He pointed out that the most important part of the kinema was the screen end and at that end decorative curtains were an important factor of the entertainment. The effect of various combinations of lighting on a wide variety of materials and the artistic and beautiful results achieved proved fascinating to the audience.

Mr. Hall mentioned grey coloured

*(Continued on page 40)*

# SPECTACULAR COLOUR STAGE SHOW

## ATMOSPHERE FOR "BIRD OF PARADISE"

C. STUART BURGON, manager of the Empire, Rotherham, followed up a big boost of "Bird of Paradise" (Radio) with a very original stage presentation.

This showman painted all the scenery for a stage setting of the South Sea Islands. The artistic effect was enhanced by the use of running water effects and a number of large palms. Colour-lighting effects were introduced from the wings and at various periods the audience saw the rising sun, moon, constellations of stars, etc., in the background.

The highlight of the show, though, was the flooding of stage and masking screen with pale blue light to create an outdoor colour scene in the South Sea Islands.

Hawaiian music in a stage colour setting made a very effective prologue, and as an epilogue the moon rising through the haze and a number of twinkling and shooting stars was very effective.

Naturally, having gone to such a lot of trouble to arrange the presentation, Mr. Burgon took care that the public were well advised of the treat in store. He used almost every angle in his exploitation, which was originated with a special Hawaiian musical scena and screen teasers the previous week.

This was followed up with a capital lobby display, tie-ups with over a dozen local stores and music dealers, extra publicity in the local newspapers, and a special bill-posting campaign, while to country patrons a message was conveyed by attractive bills in all the 'buses to villages within a ten-mile area.

## TONIC FOR DULL TIMES
### Laugh with Gracie

P. Inkester, manager of the Ritz Cinema, Bordesley Green East, arranged an attractive window display at a local gramophone emporium in connection with "Looking On the Bright Side" (Radio). A six-sheet poster cut-out of Gracie Fields in police uniform was arranged in the window, with one of her latest records substituted for the yo-yo toy of the poster.

Art cards bearing the words "'Looking On the Bright Side' these dull times is a tonic—let Gracie Fields put you right." "Laughter and song await you at the Ritz, where Gracie graces the screen in 'Looking On the Bright Side.'"

## £10 FOR SHOWMEN
### F.N. Prize for Consistent Exploitation

The attention of showmen is drawn to the special leaflets being sent out by First National Film Distributors, bearing details of the £10 prize for advertising and exploitation of F.N. films.

Details of this competition appear in the *Kine.* of March 2. It is designed to secure not spasmodic but consistent exploitation of F.N. pictures, and the entries must be addressed to the Editor of the *Kinematograph Weekly*, who will make the decision awarding the prize.

The period covered by the competition is March 24 to May 27, and the prize is for the best exploitation of not fewer than six F.N. pictures.

## SILENT JAZZ BAND
### Bristol Says it with Music

A silent jazz band at the entrance to the theatre proved a big attraction to the crowds passing the Bristol Hippodrome last week. This was a stunt worked by George A. Higgs for the Jack Payne film, "Say It With Music" (W. and F.).

All the instruments used by the performers in a band, together with their chairs, were arranged on the entrance steps as though in readiness for the members of the band to come along and start playing.

In the centre was a coloured working model of a band and a couple of dancers, while in front, with his back to the street, and arms raised as though conducting a performance, towered a large cut-out of Jack Payne.

In addition to this show, Marks and Spencer's gave G. A. Higgs a whole window at their store for a special display, comprising gramophone records of the songs sung in the film, with a large cut-out of Jack Payne in the centre.

A half-page advertisement in one of the local evening papers heralded the beginning of the run of the film.

## KEY TO FREE SEATS
### "Old Dark House" Stunt

L. Smylie, manager of the Rink, Smethwick, Staffs, worked a clever stunt in connection with "Old Dark House" (Universal). A number of old keys with labels attached were dropped in the streets of the town and the finders of these were offered a free seat.

*An attractive window display boosting GRAND HOTEL (M-G-M) at the Empire Theatre, Briggate, Leeds.*

# A Kinema Sign That Made Manchester Shiver

## "IGLOO" IN LETTERS OF REAL SNOW PROVIDES A BIG ATTRACTION AT THE GAIETY

NO sign has explained a film more successfully than that which appeared on the front of the Gaiety, Manchester, last week. Made of real snow, this formed an appropriate boost for "Igloo" (Universal). As an attraction it was also a big success as proved by the large crowds which collected in front of it each day. The newspaper writers found it an interesting subject for their columns, and in this way further publicity was obtained.

Credit for this original sign goes to James W. Lear, A.B.C. publicity expert in the Manchester area, who tied-up with the local agents of Frigidaire, who installed, operated and advertised the idea without one penny cost to the theatre.

The following explains how the sign was formed:—

The title of the picture was cut out in copper-plate letters 12 in. square and mounted over the main theatre doorway. To this was connected a pipe-line to the refrigerating machine, which was out of sight in the vestibule.

The motor was started some hours before the theatre opened and within a short time a heavy ice coating covered the lettering and formed a glowing white sign in ice 4 in. thick.

A black background was fixed behind the whole display and threw the sign out in striking relief.

In the main front window of the Frigidaire showroom showcards painted in white-frost lettering requested passers-by to view the first sign ever installed in real ice to provide atmosphere and advertisement for a film.

The window display cards announced: "Universal's mighty drama of the Arctic wastes, 'Igloo,' told realistically by Frigidaire. The invention that eliminates food waste."

Newspapers were notified of the novelty and new process screen sign and cameramen were sent to photograph the sign and machine. This caused added interest and people passing the theatre showed great interest in the display.

Arrangements have been made with Frigidaire, Ltd., to install the sign and plant at other Lancashire theatres screening the film.

# "ONE WAY PASSAGE" BOOST

## Birmingham Showman's Tie-up With Shipping Company

An effective window display was arranged by E. C. Colman, of the Forum, Birmingham, for "One Way Passage" (Warner).

He secured the co-operation of the Birmingham office of the Union Castle Line, in Paradise Street, adjoining one of the principal 'bus stops in the city.

The display consisted of a three-ply background painted in circles ranging from pale yellow through orange to red; across the centre circles a cut-out of a Union Castle liner with a background of Table Mountain was arranged, and at the top of the display were the captions: "The 'One Way Passage' to S. and E. Africa" and "See 'One Way Passage' at the Forum."

Flanking the display on each side were framed enlargements and boards containing descriptive matter on one side of the film and on the other of Union Castle Line cruises.

The centre of the window was occupied by a large scale model of the *Carnarvon Castle*, and in front of this were a number of stills and information booklets issued by the steamship company.

STAINLESS STEEL POSTER
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# "GRAND HOTEL" GOES OVER BIG

## MANY ANGLES USED BY R. J. BRUNT

AN extensive publicity campaign was arranged by R. J. Brunt, of the Alhambra, Birmingham, for "Grand Hotel" (M-G-M). Many angles were exploited, among which was an effective tie-up with the Colgate Palmolive Peet Co., who co-operated by issuing free samples of their soap as supplied to all the Grand Hotels, and, in addition, worked in conjunction with the management in assisting with window displays at the shops of their leading agents.

F. W. Woolworth's Ltd., were also induced to give a counter and window display at their local branch.

Manager Brunt designed for the occasion a most original "Grand Hotel" programme, which told the story of the film and introduced the characters in pictures instead of words.

Prior to the run of the film a giant display, taking the form of an hotel register, was displayed in one of the lounges, and another attractive display was on view at the front of the theatre.

Another front-of-house display, at the Alhambra, which has attracted much attention was for "The Painted Woman" (Fox). This consisted of a giant cut-out of Peggy Shannon, approximately 15 ft. in height, in the foreground of a South Sea Island scene.

For the screening of "Here's George" (P.D.C.), George Clarke's first full-length talking picture, Manager Brunt concentrated on the inimitable George's well-known head and topper. George was to be seen in varying sizes on the front of the theatre, ranging from miniature heads of 4 ft. to an enormous head, 20 ft. in height, in the centre of the display.

## "AMERICAN MADNESS"
### Bill on New York Crisis

"It's an ill wind that blows nobody some publicity," writes Charles Kohn, manager of the Hippodrome, Norwich.

On the Saturday previous to the screening of "American Madness" (U.A.) this showman, on reading that the New York banks had closed, hit on an idea of utilising that announcement to boost his film.

In quick time he prepared a slide with the following wording.

"Headlines from To-night's *Evening Standard*. All New York's Banks Close. Governor Fears 'Run.' See 'American Madness' next Monday, and see what is happening in America To-day."

This was shown directly after the trailer. On Monday morning Charles Kohn had 3,000 leaflets with similar wording printed, and in the afternoon of the same day these were all distributed round the town.

## "BIRD OF PARADISE"
### Wednesbury Foyer Display

S. P. Clewlow, manager of the Picture House, Wednesbury, went all out in his exploitation of "Bird of Paradise" (Radio) by fixing an attractive display in his foyer the week prior to screening.

A backcloth was arranged along the side of the entrance hall depicting a tropical setting of palm trees and sea fronted with a rock and coast effect, in the centre of which was a figure of a man carrying a girl. Announcements of title, names of the cast, and additional stills and play-date cards completed the setting, which was tastefully illuminated in colour.

## HANDSWORTH THRILLER
### Exploiting "Old Dark House"

J. Bowgen, manager of the Villa Cross Picture House, Handsworth, Birmingham, used the front of his house to full advantage for the advance exploitation of "The Old Dark House" (Universal). Over the main entrance an eerie display of an old house was arranged with streak effects for lightning and surmounted with a large cut-out head of Boris Karloff. Underneath the house were cut-out heads of other members of the cast behind barred windows. The whole setting was completed by title, cast of stars, and times of showing in gilt frames at the base.

## GARDEN FRONT
### Silver, Worcester, Attraction

Cyril Swift, manager of the Silver Cinema, Worcester, uses the front of his house to full advantage in his exploitation of current programmes. There are a number of steps in the foyer, and along the outer edge of these has been arranged a small spring garden, with hyacinths, tulips, daffodils, etc. Along the front edge, in silver glitter letters on a rich blue ground, is the announcement: "The steps that lead to Worcester's finest talking picture entertainment," and current programme details to left and right. The whole of the interior of the entrance has concealed floodlighting.

*Whichever way you look at it—*
HENRION CARBONS
*—are always the same*
CONSISTENT
CONSISTENT TNETSISNOC CONSISTENT TNETSISNOC

# Showmanship in Pictures

## FASHION PARADE AT BRIGHTON

Showmen in coast towns and other fashionable resorts might follow P. G. Lundy's lead when showing "Lord Camber's Ladies" or a film of similar type.

*Members of the Savoy, Brighton, Staff dressed in the latest fashion created a great deal of interest as they paraded the sea front. This was a clever stunt by P. G. Lundy for LORD CAMBER'S LADIES (Wardour)*

## A "GRAND HOTEL" KINEMA

A clever piece of showmanship was the conversion of the interior of the Playhouse, Edinburgh, into a hotel during the screening of "Grand Hotel."

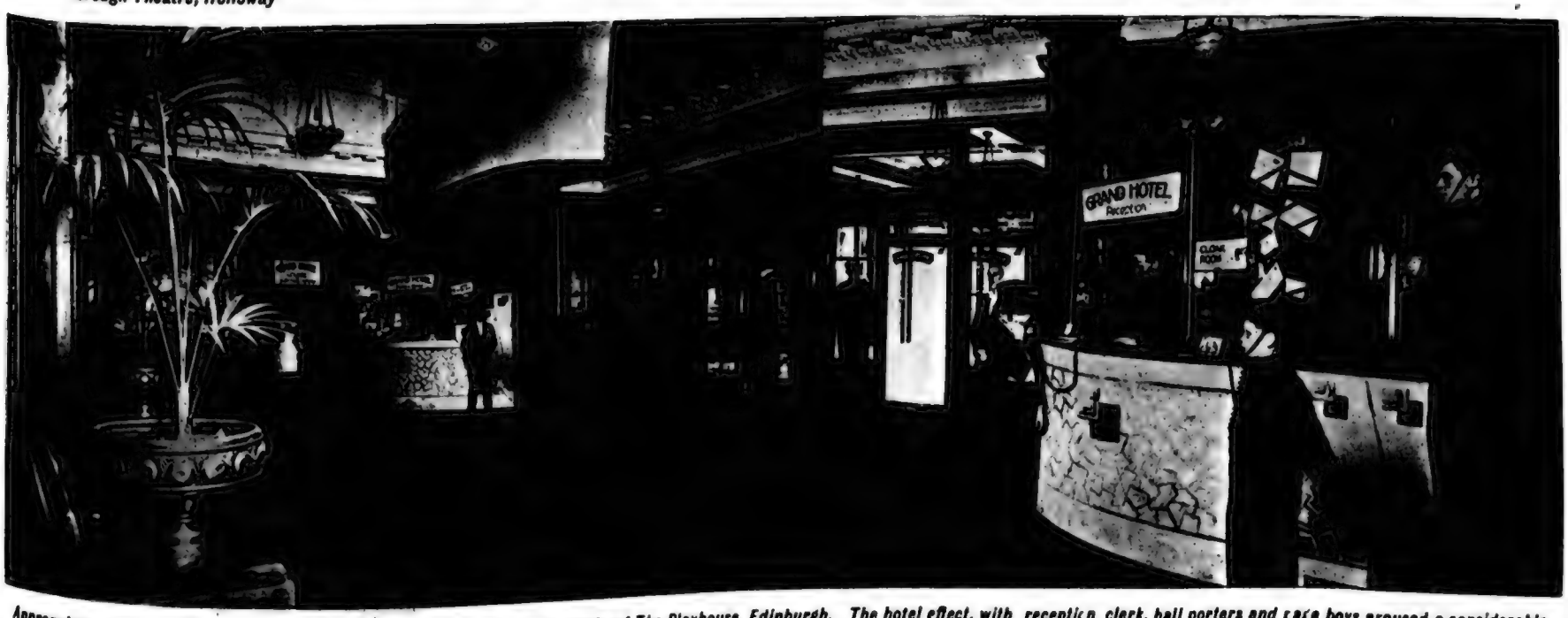
*Excellent publicity was secured for ONE WAY PASSAGE (Warner) at the Forum, Birmingham, by this tie-up with a well-known shipping company*

*An attractive display for SALLY BISHOP (British Lion) arranged at the entrance to the Bristol Hippodrome by Manager George Higgs*

*A striking display for TESS OF THE STORM COUNTRY (Fox) by C. Cornish, of the Marlborough Theatre, Holloway*

*These men dressed as Chinese "coolies" were engaged by Manager H. O'Ryan, to put over SOLDIERS OF FORTUNE (U.A.) at the Palace, Aldershot*

*Tie-up with Austin Car agent by Harry B. Harris, of the Exchange Kinema, Lincoln, for ONCE IN A LIFETIME (Universal)*




*Appropriate atmosphere for GRAND HOTEL (M-G-M) created in the vestibule of The Playhouse, Edinburgh. The hotel effect, with reception clerk, hall porters and page boys aroused a considerable amount of interest*

# AROUND THE LONDON SHOWS

## TWO GOLDERS GREEN BOOSTS

### Prologue for "Atlantide"

A STAGE prologue devised by Syd. Parsons made the opening of "Atlantide" at the Orpheum, Golders Green, an interesting affair and was good publicity for the house. After the close of the preceding film, the tabs were closed and opened on a blacked-out stage and flown screen. From the booth was then projected to a gauze draping the modelled head of the goddess of Atlantide.

Lights were then brought up by a dimmer to reveal behind this a desert setting of palm trees and camels and a distant view of the desert. A cycle of dawn, day and sunset was run through in this scene, fading out to leave the projected figure of the goddess on the gauze and instantly followed by the dropping of the screen and the commencement of the film.

**Beauty Parlour at Golders Green**

Calling at the Regal, Golders Green, I found W. Fuller, late of Hove, settling down comfortably to his new charge, and with good showmanship making known the amenities of this lavishly decorated house.

Coinciding with the visit of Nancy Brown, whose appearance and songs in support of the "Maid of the Mountains" (Wardour) was greeted with a tremendous ovation, he organised a Beauty and Hairdressing Competition. This took place in the Regal Ballroom and was arranged in conjunction with a local firm of perfume manufacturers.

There were many entrants for this popular type of competition, and in successfully persuading Miss Brown to assist him with the judging, Mr. Fuller ensured its success and made many friends for the house.

**Hendon Floral Display**

A colourful display of flowers, brought into prominence by brilliant lighting, formed an attraction to the lounge of the Ambassador, Hendon, which few people could resist. This was arranged by J. Hutchison in conjunction with a local florist, and formed part of his scheme to publicise "Say It With Music" (W. and F.). "Say it with flowers" was, of course, the theme of the display, but "Say It With Music," although not blatantly displayed, was being put over insistently and in an excellent manner for a house serving a better type of patron.

Another good publicity scheme which I found Mr. Hutchison using was a competition for cash prizes for the best criticism of "Strange Interval." No criticism was to exceed 100 words and each had to be accompanied by a half admission ticket. This competition is to be judged by J. R. Orr, O.B.E., B.A., secretary to the Commission on Educational and Cultural Films, and should bring forth some interesting results.

**Capitalising the Topical**

Harry Sanders, of the Lido, Islington, with his usual flair for making "capital," took the opportunity when showing "American Madness" (U.A.) of putting out topical posters relating to the American financial crisis. The announcements were relevant to the upheaval in America, with, of course, an allusion to the Lido programme. The wording was particularly apt and aroused a great deal of comment.

**Back to the Days of Trafalgar**

An exhibition of many naval uniforms and items of historical interest attracted many people to the display windows of the Queen's, Cricklewood, where it was staged to form part of H. J. Cowlrick's "Midshipmaid" (W. and F.) exploitation.

Valued at over £200, the display included one of the few original model castings of the Trafalgar memorial. A feature of H. J. Cowlrick's publicity is always an attractive cut-out extending along the entire frontage of the Queen's, and a suitable one was designed for this film.

A mechanical model was also used in the publicity scheme, and this consisted of a ship's deck on which twelve models of the midshipmaid slowly revolved. LONDONER.

*An amusing street stunt used by manager C. Stead, of the Lion Kinema, Rotherhithe, to attract attention to the presentation of MOVIE CRAZY (Paramount)*

## FASHION PARADE

### FOR LORD CAMBER'S LADIES

Among the fashionable morning crowds attracted to the Brighton front by the unusually brilliant burst of sunshine for this time of the year, P. G. Lundy obtained valuable publicity for the local première of "Lord Camber's Ladies" at the Savoy.

P. G. Lundy arranged for a bevy of the Savoy "young ladies" to parade the front with the tall and imposing figure of the kinema foreman, immaculately attired in frock coat, fancy waistcoat, and grey topper—not forgetting spats, monocle, button-hole and silver-knobbed cane.

The sextette created a great deal of attention as they swung gaily along the promenade, a neat advertising link being provided by the Savoy page-boy who accompanied them, carrying on high a triangular notice-board that could be read from all directions, drawing attention to the run of the film at the Savoy.

## CRAZY WEEKS

### MIRTH MAKERS AT BOLTON

### Birmingham Stunts

OUTSTANDING success attended the Crazy Week run by A. J. Hope, general manager of the Theatre Royal, Bolton, in connection with "Horse Feathers" (Paramount). Billed with the film was a crazy stage presentation of a surprise item, which was "Maria Martin," a film twenty-three years old. This latter number was put over in crazy style with the aid of the orchestra, who, with the staff, were dressed in various and amusing types of costumes.

An amusing production was a throwaway giving publicity to the whole programme. In the centre of this was a line illustration of a "Dismal Jimmy," which, when held upside down was transformed into a face wreathed in smiles. This was announced as before and after effects of the show.

Crazy antics in the street by the staff and members of the orchestra caused much excitement in the town.

### MIDLAND FUN MAKER

### F. J. Studd's Crazy Publicity

Crazy worded posters and handbills spread the news of the Crazy Week run by Manager F. J. Studd, of the Beaufort Cinema, Birmingham. Printed in colour and with illustrations, these claimed plenty of attention. Another publicity effort which caused much fun was the programme produced by F. J. Studd. With the cover printed back-to-front, this contained "crazy talk" interspersed with the week's programme.

Among the theatre stunts was a clever crazy musical interlude by Reginald New, the organist, and a crazy film by the Beaufort's chief projectionist.

The theatre was dressed for the occasion with gay decorations and balloons, while the staff were attired in fancy hats.

### TYPISTS BOOST "SALLY BISHOP"

For "Sally Bishop" (British Lion), George Higgs, of the Bristol Hippodrome, arranged a front-of-the-house display by employing two typists, who sat working at typewriters at the entrance to the theatre. Their work consisted in typing circular letters giving a brief description of the film. These letters, as they were completed, were dropped into a basket, which bore a card inviting people who passed by to "Take one."

Between the typists' tables was a large cut-out boosting the film and also giving a display to Imperial Typewriters, with which firm Mr. Higgs arranged a tie-up.

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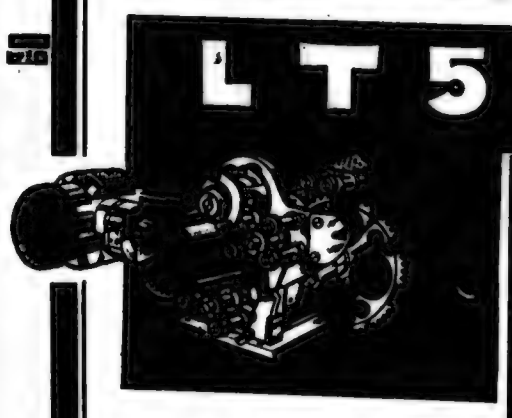


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# POPULARISING LEADING COMPOSERS

## *Some Interesting Interludes*

### *Musical Suggestions Selected and Compiled*

*By A. W. Owen*

RELEASES this week, though small in number, are interesting from a musical viewpoint. Auber's overture, "The Black Domino," is not well enough known to the average kinema patron to be called hackneyed, and will probably form a pleasant change in this form of interlude. The record made recently by the London Symphony Orchestra is excellent reproduction.

For the sex drama, "Rain," two entirely different suggestions are given, which may be misunderstood without explanation. Treated from the dramatic angle, Wagner's "Traume" fits the bill, but the story is told in the atmosphere of the South Sea Islands in the Pacific, and some may prefer to create that atmosphere by using Ketelbey's tone picture, "By the Blue Hawaiian Waters," for that purpose.

The scenic film, "With Williamson Beneath the Sea," enables us to use some of Edward Macdowell's characteristic music, the "Sea Pieces" suite; but it is unfortunate that, as far as I can trace, there is only one recorded and that is by Reginald Goss Custard on the kinema organ, so I have given alternative suggestions for non-sync. if required.

The American comedy drama, "Fast Life," can be well introduced by "Fête Boheme," that rousing popular number from the "Scenes Pittoresques" of Massenet. The whole of this suite is worthy of inclusion in every kinema library.

F. Rowland Tims, F.R.C.O., the solo organist at the Burnt Oak Cinema, Edgware, tells me he is using with great success a new type of slide, on which he is writing himself, which does not break or crack when in the projector.

### "RAIN" (U.A.)

CERT. A. 8,470 ft. Reg. No. F.8014. Reviewed in *Kine.* November 3, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Joan Crawford, Walter Huston.
ATMOSPHERE.—Sex drama based upon W. Somerset Maugham's story, told in a romantic South Sea Island atmosphere.
ORCHESTRA.—"Traume." Wagner. (Boosey-Hawkes.) Or "By the Blue Hawaiian Waters." Ketelbey. (Bosworth.)
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration, either for solo or synchronised presentation with the "De Groot" record, as detailed below for non-sync, or the piano-solo arrangement for Hawaiian entr'acte.
NON-SYNC.—"Traume." Wagner. Recorded on H.M.V. D.1808 by the Chicago Symphony Orchestra; or "By the Blue Hawaiian Waters," recorded by the Composer and Orchestra on Columbia B.D.9411.
LIGHTING EFFECTS.—Deep tints of blue, green, orange and violet.

### "FAST LIFE" (M-G-M)

CERT. U. 7,370 ft. Reg. No. F.8283. Reviewed in *Kine.* January 12, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—William Haines, Madge Evans, Conrad Nagel.
ATMOSPHERE.—Motor boat racing comedy-drama. Humour, romance, and thrilling racing scenes are prominent features.
ORCHESTRA.—"Fête Boheme" from "Scenes Pittoresques" suite. Massenet. (Ricordi.)
ORGAN.—As orchestra, using the piano-conductor copy of above orchestration, either for solo or synchronised presentation, but the latter is suggested for desired atmospheric effect.
NON-SYNC.—"Fête Boheme" from "Scenes Pittoresques" suite. Massenet. Recorded on Columbia D.11008 by the Company's Symphony Orchestra; or if the entire suite is desired for library use, then use Columbia D.B.9491-2, recorded by Chagnon, conducting the Orchestra Symphonique (Paris).

### "LET ME EXPLAIN, DEAR" (Wardour)

CERT. A. 7,000 ft. Reg. No. Br.8139. Reviewed in *Kine.* December 1, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Gene Gerrard, Jane Carr.
ATMOSPHERE.—Farcical comedy, suggested by the successful stage production, "A Little Bit of Fluff."
ORCHESTRA.—Medley of dance numbers, such as—"In Santa Lucia," tango; "Butterflies in the Rain," foxtrot; "A Waltz—a Night—a Tune," valse; and "Oh, Mr. Moon," foxtrot. (Keith Prowse publications.)
ORGAN.—As orchestra, using professional-song copies of the above numbers for adaptation for solo presentation. Use synchronisation for one or at the most two choruses only.
NON-SYNC.—Medley of dance numbers, such as—"In Santa Lucia" tango (to be issued shortly); "Butterflies in the Rain," foxtrot, recorded on H.M.V. B.6316 (Ray Noble); "A Waltz—a Night—a Tune," valse, and "Oh, Mr. Moon," foxtrot (to be issued shortly.)
LIGHTING EFFECTS.—Blendings of the brightest colours in varied and well contrasted tints.

### "PENAL CODE" (Pathe)

CERT. A. 6,016 ft. Reg. No. F.8425. Reviewed in *Kine.* February 16, 1933.
PUBLICITY.—One 6-sheet.
STARS.—Regis Toomey, Helen Cohan.
ATMOSPHERE.—Crime drama, with realistic prison scenes, an attempted escape and strong "mother love" interest.
ORCHESTRA.—"Semiramide." Overture. Rossini. Opening movement only, played as introductory entr'acte only. (Boosey-Hawkes.)
ORGAN.—As orchestra, using piano-solo copy of any edition for adaptation, either for solo or synchronising with record, as detailed below for non-sync.
NON-SYNC.—"Semiramide." Overture. (Section 1 only.) Rossini. Recorded on Columbia D.B.9976 by Percy Pitt and the B.B.C. Orchestra. Final bars synchronised with opening sub-title of film screening.
LIGHTING EFFECTS.—Blendings of deep purple, amber and red.

### "ROCK-A-BYE" (Radio)

CERT. A. 6,024 ft. Reg. No. F.8297. Reviewed in *Kine.* January 12, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Constance Bennett, Joel McCrea, Paul Lukas.
ATMOSPHERE.—Tender emotional drama, with the appealing theme of the frustration of mother love.
ORCHESTRA.—"A Children's Suite." Ansell. (Part 2, No. 3.) "Romance—a Bed-time Story."
ORGAN.—As orchestra, using piano-solo copy for adaptation. (No recording of Part 2 of this suite would seem to be available.)
NON-SYNC.—"Lullaby, My Sweet Little Baby," recorded by St. George's Singers on Columbia D.B.5546.
LIGHTING EFFECTS.—Blendings of blue, shading from light to dark, then orange fading to violet for conclusion.

### "HAUNTED GOLD" (Warner)

CERT. U. 5,267 ft. Reg. No. F.8282. Reviewed in *Kine.* January 12, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—John Wayne, Sheila Terry.
ATMOSPHERE.—Characteristic quick moving and thrilling Western, many thrills, a love interest and fine horsemanship.
ORCHESTRA.—"The Black Domino." Overture. Auber. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation for solo work from any piano edition, but using the orchestral piano-conductor of above edition when synchronising with the record, as detailed below for non-sync.
NON-SYNC.—"The Black Domino." Overture. Auber. Recorded on H.M.V. D.A.1264 by the London Symphony Orchestra.
LIGHTING EFFECTS.—Blendings of deep blue, amber, orange and red in contrasting sequence, concluding with red.

### "WITH WILLIAMSON BENEATH THE SEA" (P.D.C.)

CERT. U. 5,177 ft. Reviewed in *Kine.* December 22, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
ATMOSPHERE.—An under-water epic. Nature story of great appeal in which photographs are shown of life on the ocean bed of the Pacific.
ORCHESTRA.—"Sea Pieces," Op. 55, by E. Macdowell. Suggest Nos. 1 and 4 or 1 and 6. (Boosey-Hawkes.)
ORGAN.—As orchestra, using piano-solo edition of complete suite of six short numbers in one volume for adaptation. (No synchronisation with record, as only one number has been recorded by organ only, and no orchestral record available.)
NON-SYNC.—"Sea Pieces." No. 2. (A.D. 1620). Recorded by Reginald Goss-Custard on H.M.V. B.3336; or "Sea Songs" (Shanties) sung by John Goss with the Cathedral Male Voice Choir, selected from H.M.V. B.2646, "The Rio Grande"; and "Shenandoah"; or B.2420, "Fire Down Below," and "What Shall We Do With the Drunken Sailor?"
LIGHTING EFFECTS.—Blendings of blue, green and violet tints in contrasting sequence.

## ILLUMINATED CONSOLE

### AT LUXOR, EASTBOURNE

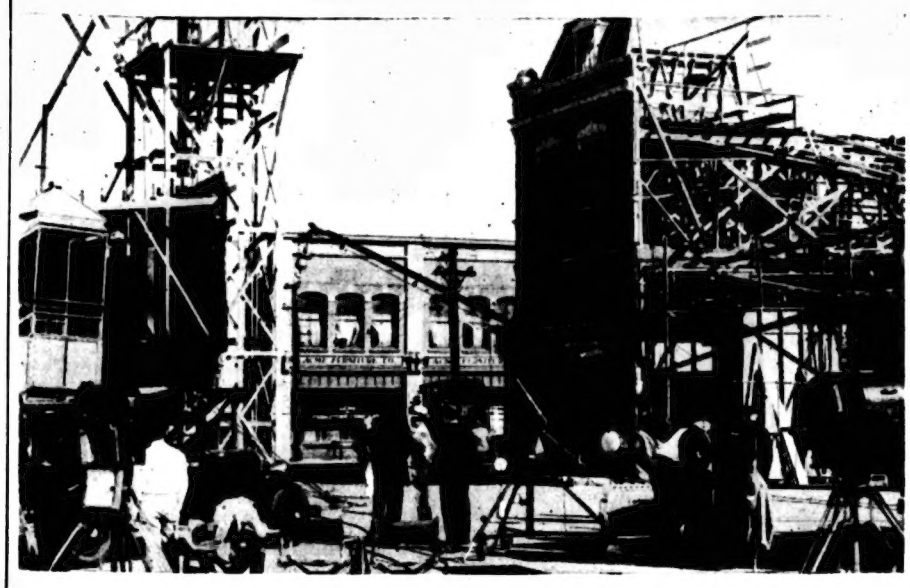
An important part of the equipment of the new super, the Luxor, Eastbourne, is a specially designed Compton organ, with the patented Compton illuminated console.

By means of this console the organist can suit the style of music he is playing to any desired colour-scheme. The towers of the console and the organ stool are made of special glass with interior lighting, by which almost any combination of colours can be obtained.

The organ is a three-manual instrument, and has a wealth of orchestral tone colour, which will enable the musician to give vivid renderings of any kind of music.

The two large organ chambers, placed underneath the stage, contain many hundreds of pipes and a complete set of orchestral percussion instruments.

Great progress has in recent years been made in the art and craft of organ construction, and the recently-enlarged Compton Works at North Acton are now capable of producing in minimum time accurate and perfectly designed instruments. Compton organs are all-British, and every instrument is specially voiced for the building in which it is constructed.



*Plenty of construction was necessary in furnishing sets for Radio Pictures' LUCKY DEVILS, a story of stunt men, featuring Bill Boyd and Dorothy Wilson*

## NEW LIGHT DIFFUSER

### Used at Trocadero this Week

AN important innovation is introduced at the Trocadero Cinema, Elephant and Castle, this week, which it is claimed will have a revolutionary effect upon the principles of stage lighting generally. Use is made of a new invention known as Litolex, which gives a complete diffusion and absorption of transmitted light and enables many unusual lighting effects to be obtained which have hitherto been regarded as impossible by ordinary means.

The set at the Trocadero consists of a series of tubular arches rising to an apex above a concave rostrum, the whole of which is illuminated by transmitted light which gradually changes colour, the most beautiful effects being obtained in this way. The various shades effuse the tubes with a soft glow which appears to alter the whole scheme of the stage setting.

The invention, which has already claimed the interest of the Australian Government and the principal railway and shipping companies, is also being made use of for display purposes by Metro-Goldwyn-Mayer, Paramount, and Radio Pictures.

Applied to the stage, it is hoped that it will result in a speeding up of production by bringing the continuity and efficiency of the kinema screen to scenic effects. No fewer than four distinct changes of scenes are possible from one set, apart from the usual sunrise and sunset effects.

These changes are secured by the use of transmitted light alone and without scene shifting, black-outs or lowering of the curtain. A. G. Publicity, Ltd., of Grand Buildings, Trafalgar Square, are introducing this new invention to the Trade.

## CIRCUIT CO-OPERATION

### A COUNTY CINEMAS BOOKLET

When visiting Reginald Foort, at the Regal, Kingston-on-Thames, a few days ago, I noticed a small blue-covered magazine on the table in front of me, called the *Spotlight*. It proved to be the monthly journal of the County Cinema Organisation, issued to the entire staff of the circuit theatres as a private circulation.

It revealed in no uncertain manner that the genuine spirit of co-operation was very much alive. The encouragement of "individuality" is evidently a feature of this circuit, rather than the soulless routine of some other organisations.

Notes from the various organists of successful solo interludes and stunts were given in detail for the benefit of their brother organists on the circuit. The circuit organist team is certainly a very competent and effective unit, and includes: Reginald Foort, F.R.C.O., at the Regal, Kingston; Julian Smith, at the Lido, Hove; J. G. Waters, at the Majestic, Staines; Rupert Lee, A.R.C.O., at the Empire, Aldershot; Walter G. King, at the Majestic, High Wycombe; Allender Fryer, A.R.C.M., at the Regal, Beckenham; Charles H. Caskey, at the Majestic, Wembley; Jack Helyer, at the Regal, Golders Green; Howard A. Jennings, at the Palladium, Paignton; and Arthur Barraclough, at the Pavilion, Reading.

## A BIJOU ORGAN

### FOR THE SMALL KINEMA

In the course of my visit to the British Industries Fair I was able both to examine and to play upon a unit organ specially built for private residences or the small kinema by Percy G. Beard, organ builder, of Lintons Lane, Epsom, Surrey.

The entire organ is contained in a very small area of about 8 ft. by 8 ft. by 8 ft.

The model shown at the exhibition was of the smallest type, containing two manuals and pedal organ, with the following specifications:—

*Manual 1.* Bourdon 16 ft., diapason, gedackt and salicional 8 ft., principal and flute 4 ft., and fifteenth 2 ft.

*Manual 2.* As manual 1, with gemshorn 4 ft. and nazard 2 2/3 ft.

*Pedal.* Bourdon 16 ft. and bass flute 8 ft.

There was a balanced swell and crescendo pedal, electric blower and generator.

All the pipes, with the exception of the 16-ft. octave, are enclosed in a swell-box.

This type model is priced at £365 and two larger models at £385 and £497 10s., and kinema effects, such as drums, cymbal, triangle, castanet, etc., can be added to suit requirements.

Such an organ is to be greatly preferred in small kinemas to the exclusive use of the non-sync., panatrope, etc., as in the hands of either a pianist or organist excellent results can be obtained, especially with the use of records to amplify the changes of tone-colour and contrast, which, without such help, are only available to those who possess organs of much larger specification.

A. W. O.

## KINEMA ORGANISTS

### DISCUSS INTERLUDE PRESENTATION

The monthly meeting of the Kinema Organist Section of the Incorporated Society of Musicians was held at the Great Central Hotel, Marylebone, W., on Wednesday, March 15, George Pattman, F.R.C.O., Warden, occupying the chair.

New ideas in regard to interlude presentation were discussed, and frank interchange of opinions and many suggestions reviewed, in fact, every member has been invited to send in one original interlude, and these will be sent to all members, as provincial organists have, in particular, found them of great help.

A visit was arranged for last Sunday to a West End church organ, which has been recently installed by Messrs. Compton, on the extension principle, which is the basis of all kinema organs.

On May 10 it is hoped that the members will be able to visit the Elephant and Castle Theatre, where Alex. Taylor is the organist and has a new Christie unit organ which is considered to be one of the finest instruments this firm have erected.

The new and guaranteed "up-to-the-minute" disengaged list is now available to all organists and managers who ring up the Secretary (Mr. Eames), Holborn 7677.

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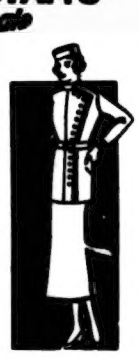

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## LANGRISH IN BIRMINGHAM

### LARGER PREMISES TAKEN

As from March 25 the Birmingham branch offices of E. A. Langrish and Co. will be at 32, John Bright Street, where ground floor and basement space will provide more ample accommodation than was available at 1-5, Hill Street.

*W. L. GRICE*

W. L. Grice, who has charge of the branch, watches over the company's business affairs in five Midland counties, and has recently supervised the carrying out of contracts for B.T.-H. equipment and Kalee projectors at the Plaza, Rugby, and the Palace, Hanley.

Before joining the company eight years ago he was with Jury's Imperial Pictures, Ltd. His connection with pictures dates back to 1908 when, as a member of the music-hall duo, known as Grice and Allen, he toured the country, hiring halls and presenting stage items and films.

Widely known in the Midlands, Mr. Grice has been one of the most energetic workers for the Birmingham and Midland Trade Benevolent Fund. He acted as secretary for the 1932 golf and snooker tournaments, which, as will be disclosed at the annual meeting on March 24, proved more successful financially than any similar sporting events organised on behalf of the same fund.

*Kinemas Planned*

# HULL'S THREE NEW KINEMAS

## Building to Start—Maltby Plans—Second New Hall for Reigate—Maryport Project—Coalville Project

It is expected that work will very shortly be commenced on the three new suburban kinemas proposed to be erected by the City and Suburban Cinemas (Hull), Ltd.

The plans have been passed and the sites allotted. These kinemas will serve three housing estates, namely, Southcoates Lane Estate, Endyke Lane, and Gipsyville, and will each seat about 1,200.

The architect is Colonel J. E. Adamson, D.S.O., 56, Victoria Street, Westminster, S.W.1.

**New Maltby Hall**

Plans are to be submitted at Maltby, near Rotherham, for a new kinema. This is to take the place of the Globe Picture Palace, one of the Yorkshire halls that have been condemned by the West Riding County Council because they are not wholly built of brick or stone. The new hall will, it is stated, be built on a central site.

**Another Kinema for Reigate**

A scheme is on foot for the erection of another kinema at Reigate, Surrey. Site plans are being prepared by Ward and Woolnough, of 8, South Brink, Wisbech, who are acting in collaboration with David J. Barry, architect and surveyor, of Bank Chambers, Market Place, Reigate.

**Orpington Plans before Council**

Plans have now been deposited with the Bromley Council for a new kinema at High Street, Orpington, for A. Spencer Moy, of the Palace, Orpington. The architects are Leslie Kemp and Tasker, of 38, John Street, Bedford Row, W.C.1.

**Progress with Oswestry Theatre**

Work is proceeding to schedule time at the new Regal Kinema, Oswestry, which is being built for J. O. and R. M. Jones to plans by Lionel A. G. Prichard, A.R.I.B.A., of Liverpool. Of modern design, the Regal will have seating accommodation for about 1,200 persons, and is expected to open at Easter.

**Maryport Site**

A kinema is to be built at the corner of Senhouse Street and High Street, Maryport, for Graves Bros., the proprietors of several other kinemas in West Cumberland.

T. Nicholson, Workington, is the architect, and his plans are well in hand. It is expected that the building will be ready for opening by August.

**More Cheshire Contracts Placed**

Steady progress is being made with the erection of the new Rialto Kinema, Bebington, Cheshire, which will be completed by August. The contract for the plain and fibrous plaster has just been placed with A. R. Ball and Co., Oil Street, Liverpool. Designed by Gray and Evans, North John Street, Liverpool, the Rialto will have seating accommodation for 925 persons in the stalls and 400 in the balcony.

Contracts placed to date are:—Building, George Platt and Sons, Ltd., Westmoreland Street, Liverpool; steelwork, McIntyre and Sons, Ltd., Liverpool; terra-cotta, Bispham Hall Brick and Terra Cotta Co., Ltd., Orrell, near Wigan; heating and ventilating, Young, Austin and Young, 1135, Exchange Buildings, Liverpool.

**Coalville Plans Approved**

Plans submitted to the Council for the rebuilding of the Olympic Theatre, Coalville, have been approved, and the work is to be commenced almost immediately.

On completion the new building will house 1,300 people. Hurley Robinson, of Birmingham, is the architect.

**Empire, Coventry, Rebuilding Progress**

Work is proceeding apace upon the Empire Theatre, Coventry, which is being reconstructed following upon its being gutted some time back by fire. It is anticipated that the house will be ready for opening early in August. It will have a seating capacity for 1,547 patrons. There will be a fully equipped stage 42 ft. wide by 19 ft. deep.

W. R. Glen, F.R.I.A.S., A.B.C.'s architect, of Heddon House, Regent Street, W., is responsible for the plans, and Empire Theatre, Coventry, Ltd., are the sponsors of the undertaking.

**New House for Crewe**

Another new kinema is being planned for Crewe by C. B. Maltby, of Nantwich Road, Crewe.

**Cobham's New Kinema**

Preliminary plans have been presented to Epsom R.D.C. by W. E. Riley and E. B. Glanfield for a kinema to be built in Between Street, Cobham, for Hart, Searle and Hodges, Dorking, Surrey.

**Chorlton-cum-Hardy Kinema**

Plans are to be submitted for the building of a kinema adjoining the Market in Chorlton-cum-Hardy, Manchester, to seat 1,350.

**Accrington Improvements**

Alterations are to be carried out at the Princes Theatre, Accrington, to plans by J. R. Ashworth, of Peel Street, Accrington.

**Stage for Stockport House**

Stockport Watch Committee has approved of the fixing of a small stage in front of the screen at the Edgeley Picture Theatre.

**New Glasgow Hall**

The Toledo Picture House, Ltd., 24, Drury Street, Glasgow, has been formed by W. B. Inglis, the proprietor of the Boulevard, Knightswood, Glasgow, to erect a new kinema at Muirend, Glasgow.

# SEECOL THEATRE OPENING

*Continued from page 35*

materials have been proved to be the most effective for this type of lighting, but examples of other combinations indicated the efficiency of the plant and the diversity of effects obtainable. Gorgeous colourings were shown on curtains of silk, satin and cotton, either plain or with applique work and aerographed designs. Particular interest was shown in the use of colour projected on jet black dressings.

A number of effects were also demonstrated, including the use of plaster cyclorama, upon which were thrown natural, and, as Mr. Applebee observed, unnatural sky effects, which proved a revelation of the great range of colour mixing involved. A novelty turn was also contributed by Mr. Applebee, who offered himself as the object for a most intriguing experiment in the use of the ultra-violet ray, which, when projected on to certain pigments gives a startling fluorescent effect.

Other features of the demonstration were a series of trick lighting and other optical effects, such as sea, fire, etc., in which Strand Electric has specialised.

Finally, three lighting solos were provided by F. P. Bentham, who is in charge of the theatre and whose handling of the switchboard revealed him no less an artist than a technician. Projecting on the cyclorama, Mr. Bentham fully illustrated the theory of colour lighting by which the tones are dictated by the mood of the music, and also the full range of colour mixing rendered possible by the Strand Electric apparatus, but perhaps the loudest praise of the audience was reserved for the magnificent lighting effects achieved in conjunction with the use of festooned muslin curtains.

In expressing the thanks of the audience to Messrs. Earnshaw and Sheridan, Mr. Cochran observed that the advantage of the theatre was that it enabled the technician to experiment and obtain the actual effect he required before rehearsals without going to the trouble and extra expense of working in the theatre. Strand Electric, he added, had performed a great service to the theatrical profession by affording these splendid facilities.

Mr. Sheridan briefly responded to Mr. Cochran.

# AN INGENIOUS FLASHER

## Made by Theatre Projectionist

An ingenious electric flasher was used to operate a roof title-sign advertising "Grand Hotel" (M-G-M) at the Robin Hood Kinema, Hall Green, Birmingham. Manager Simpson manufactured it for a total cost of 4s. 3d.

Old angle-iron was utilised for the main frame-work carrying the actual letters of the sign, which were 3 ft. high, while the letters themselves were cut out of plywood, formerly used in other displays. A fancy border of signal-red added an outstanding appearance and a distinctly artistic touch.

Lampholders which had served their purpose in days gone by were dug up, and, after being overhauled, were found to be quite serviceable. Short but useful lengths of wire were also rescued, and sufficient was found for the whole of the wiring.

The actual "flasher" for this sign, christened "Heath Robinson" by Mr. Simpson, was made entirely by members of the staff

An old disused winch, once used to raise and lower the ceiling fittings, was used, and this, together with some ¼-in. round leather belting, formerly a drive for the old silent machines, formed the basis of the flasher. A frame was built first out of 2 in. by 2 in. timber to carry the contact drum, motor, reduction gear, etc.

Round the old winch spindle a drum was made in the following manner: Two pieces of plywood were cut as in Fig. 1, and hardwood lengths fixed across the centre of each piece. These two ends were then mounted on the winch spindle and fixed by drilling through the hardwood and the spindle, a bolt holding them in position, Fig. 2. Short lengths of oak were then fastened between these discs, thus forming the drum. This was "stepped" and encased in a sheet of brass, the sheet being cut into eleven secondary "steps," one more than the number of letters, as in Fig. 3.

The brass sheet was divided as in Fig. 3, the pieces *a* and *b* being placed ¼ in. apart; *a* is the "live" side, and to ensure a quick "make" the ends of the "steps" on *b* were turned up to throw the contacts well away from the drum. In Fig. 1 will be seen the step which causes a complete "break" for all contacts.

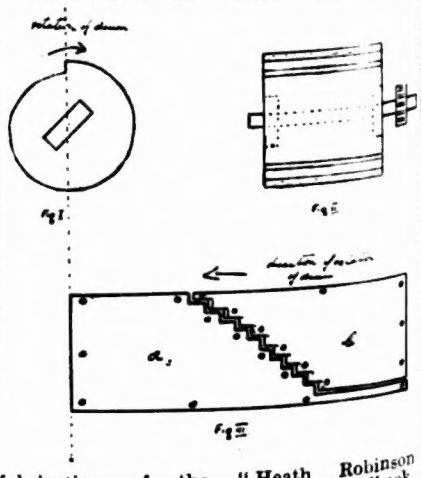
Eleven contacts were made then of pieces of copper riveted to strips of brass, while the tension was maintained with pieces of gramophone motor spring. It was necessary to have one contact more than the number of letters used, the extra one supplying the main switch feed. The drum and spindle were then mounted on the frame, bearings being made of oak pads bushed with short pieces of 1¼-in. conduit.

The worm gear was then dismantled and mounted on a length of ¾-in. steam pipe, the worm being engaged with the drum spindle gear. The motor speed being 1,500 r.p.m., and the required speed of the drum 3 r.p.m., a suitable reduction gear was necessary, and this was contrived by a series of pulleys. These were made of round discs of plywood, two small discs being sandwiched between two larger discs. The pulley bearings were composed of

*(Continued in next column.)*

2-in. lengths of ¾-in. gas pipe driven into the actual framework.

The whole of the electric work and the




fabrication of the "Heath Robinson Flasher" was the work of J. H. Holdback the chief projectionist.

*The above illustration shows the ease with which titles can be changed in the new group indicator*

# FOR THE VESTIBULE

## NEW GIROSIGN MODEL

AN entirely new type indicator being offered to exhibitors enables them to announce prominently in rotation as many as six forthcoming attractions. This indicator, which is another example of the enterprise of Girosign, Ltd., is an attractive piece of work that will prove a strong publicity aid for any theatre.

The complete outfit is contained in a frame measuring 39 in. by 52 in. This can be supplied in any colour scheme to harmonise wtih the decoration of the kinema. The Girosign standard is white enamel background edged with "Staybrite" steel.

Inside this main frame are six small black, polished, oblong frames with glass covers, and in these are housed the announcements. These frames are held in position by a concealed fastener attached to a small knob.

With this new indicator the exhibitor can slide up his announcement in rotation and add the new one at the bottom without having to trouble with pins or paste.

Girosign, Ltd., of 90, Wardour Street, W., will supply this frame, complete with forthcoming attractions announcements, on a service basis or will sell it outright.

# KALEE PROJECTORS

## FOR REGAL, WINCHESTER

The proprietors of the Regal, Winchester, in course of construction, which opens in June, have, after very careful consideration, commissioned the Kershaw Projector Co., of 3, Soho Square, London, W.1, to supply and instal the whole of the projection equipment. Two new Kalee super sound projectors, Model No. 11, together with Kalee high-intensity H.M.L. type arc lamps, spot and effect lantern, fire shutters, and other operating-box equipment are being supplied, and the whole of the installation is being supervised by Kershaw's own works engineers. Further announcements will be made shortly of Kalee equipment in connection with other important kinemas.

# ADELPHI PROJECTION

## J. FRANK BROCKLISS CONTRACT

In equipping the Adelphi Theatre, Strand, for the screening of "The Kid From Spain" (U.A.), J. Frank Brockliss, Ltd., was awarded the contract for the supply of two Super Simplex projectors, with Hall and Connolly arcs and Taylor, Taylor, Hobson lenses.

Messrs. Brockliss also supplied the switchboard and fire-shutters

Solray carbons are being used at the Adelphi, these being supplied by Electrical Equipment and Carbon Co., Ltd.

# Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

## LONDON

| DATE | | | TITLE OF FILMS. | STARS. | SHOWN BY. | PLACE. | TIME. |
|---|---|---|---|---|---|---|---|
| Wed.. | Mar. | 22 | Mystery of the Wax Museum | Lionel Atwill | Warner | Prince Edward | 8.45 |
| .. | .. | 22 | The World's Champ; Sports Thrills, No. 5. | ——— | Warner | Prince Edward | 8.45 |
| .. | .. | 22 | That's My Wife | Claude Allister | British Lion | Cambridge | 3 |
| .. | .. | 22 | The Mysterious Rider | Kent Taylor | Paramount | Carlton | 10.30 |
| .. | .. | 22 | Romantic Melodies | ——— | Paramount | Carlton | 10.30 |
| .. | .. | 22 | Lucky Devils | Bill Boyd | Radio | Prince Edward | 3 |
| .. | .. | 22 | The Rustlers Round Up | Tom Mix | Universal | Rialto | 10.30 |
| .. | .. | 22 | Double Bluff | Carol Coombes | Universal | Rialto | 10.30 |
| .. | .. | 23 | King of the Ritz | Stanley Lupino | Gaumont | Prince Edward | 8.45 |
| Thurs.. | .. | 23 | Penguin Pool Mystery | Edna May Oliver | Radio | Prince Edward | 3 |
| .. | .. | 23 | Excess Baggage | Claude Allister | Radio | Prince Edward | 3 |
| .. | .. | 24 | The Kid's Last Fight | Douglas Fairbanks, Jnr. | Warner | Phœnix | 3 |
| Fri.. | .. | 24 | Bosko in Person; Sports Thrills, No. 6. | ——— | Warner | Phœnix | 3 |
| .. | .. | 24 | Money for Speed | ——— | United Artists | Cambridge | 8.45 |
| .. | .. | 24 | Campus Code; The Minstrel Show. | ——— | U.A.-Columbia | Cambridge | 8.45 |
| .. | .. | 24 | The Crime of the Century | Jean Hersholt | Paramount | Carlton | 10.30 |
| .. | .. | 24 | Sleepy Time Down South | ——— | Paramount | Carlton | 10.30 |
| .. | .. | 24 | The Fighting Champ; Robinson Junior | ——— | Pathé | Hippodrome | 10.45 |
| .. | .. | 27 | The Sentimental Bloke | ——— | Universal | Prince Edward | 3 |
| Mon.. | .. | 27 | Alias the Professor | ——— | Universal | Prince Edward | 3 |
| .. | .. | 27 | The Thirteenth Candle | Isobel Elsom | Warner | Own Theatre | 11 |
| .. | .. | 27 | As Good as New | Winna Winfried | Warner | Own Theatre | 11 |
| .. | .. | 27 | The Legion of the Lost | Ivan Mosjoukine | Wardour | Hippodrome | 3 |
| .. | .. | 28 | Our Fighting Navy | ——— | Butcher | Palace | 3 |
| Tues.. | .. | 28 | Private Jones | Lee Tracy | Universal | Prince Edward | 8.30 |
| .. | .. | 28 | The Voice of the Vatican | ——— | Universal | Prince Edward | 8.30 |
| .. | .. | 28 | Luxury Liner | George Brent | Paramount | Carlton | 10.30 |
| .. | .. | 28 | The Lion and the Mouse | ——— | Paramount | Carlton | 10.30 |
| Wed.. | .. | 29 | Trailing the Killer; The Hitch Hiker | ——— | Ideal | Prince Edward | 3 |
| .. | .. | 29 | No Funny Business | ——— | United Artists | Cambridge | 3 |
| .. | .. | 29 | The Bad Genius | ——— | U.A.-Columbia | Cambridge | 3 |
| .. | .. | 29 | Non-Stop Variety, 4, 5, 6; Teacher's Pest; Room Mates; Terrible Troubadour. | ——— | Universal | Own Theatre | 10.30 |
| .. | .. | 30 | Matinee Idol | ——— | United Artists | Cambridge | 3 |
| Thur.. | .. | 30 | The Crystal Gazabo | ——— | U.A.-Columbia | Cambridge | 3 |
| .. | .. | 30 | Wanderlust | ——— | International Prod. | Gaumont Theatre Film House | 3 |
| .. | .. | 31 | Uptown New York | Jack Oakie | Ideal | Prince Edward | 3 |
| Fri.. | .. | 31 | Boy, Oh Boy | ——— | Ideal | Prince Edward | 3 |
| .. | .. | 31 | The Woman Accused | Nancy Carroll | Paramount | Carlton | 10.30 |
| .. | .. | 31 | Catch 'Em Young | ——— | Paramount | Carlton | 10.30 |
| Tues.. | Apr. | 4 | The Lost Chord | ——— | A.P.D. | Cambridge | 8.30 |

## BELFAST

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Tues.. | Mar. | 28 | The Devil is Driving | Edmund Lowe | Paramount | Imperial | 11 |

## BIRMINGHAM

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 24 | Self Defence | Pauline Frederick | Pathé | Forum | 10.45 |
| .. | .. | 24 | The Mysterious Rider | Kent Taylor | Paramount | Futurist | 10.45 |
| .. | .. | 24 | Up for the Derby | Sydney Howard | W. & F. | West End | 10.30 |
| Tues.. | .. | 28 | Infernal Machine | Chester Morris | Fox | West End | 10.30 |
| .. | .. | 28 | That's My Wife | Claude Allister | British Lion | Forum | 10.45 |
| .. | .. | 28 | No Man Of Her Own | Clark Gable | Paramount | Futurist | 10.45 |
| Wed.. | .. | 29 | Their Night Out | Claude Hulbert | Wardour | Forum | 10.30 |
| .. | .. | 29 | King of the Ritz | Betty Stockfeld | Gaumont | West End | 10.30 |
| Thur.. | .. | 30 | Officer Thirteen | Monte Blue | Ideal | West End | 10.30 |

## CARDIFF

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 24 | What! No Beer! | Buster Keaton | M-G-M | Park Hall | 11 |
| .. | .. | 24 | The Good Companions | Jessie Matthews | Ideal | Empire | 3 |
| .. | .. | 24 | Their Night Out | Claude Hulbert | Wardour | Queen's | 11 |
| .. | .. | 24 | Penguin Pool Mystery | Edna May Oliver | Radio | Imperial | 10.45 |
| .. | .. | 24 | Excess Baggage | Claude Allister | Radio | Imperial | 10.45 |
| .. | .. | 24 | Counsel's Opinion | Henry Kendall | Paramount | Capitol | 11 |
| Tues.. | .. | 28 | That's My Wife | Claude Allister | British Lion | New Theatre | 11 |
| .. | .. | 28 | Officer Thirteen | Monte Blue | Ideal | Park Hall | 11 |
| .. | .. | 28 | The Crime at Blossoms | Hugh Wakefield | Paramount | Capitol | 11 |
| Wed.. | .. | 29 | The Ironmaster | Reginald Denny | Ideal | Empire | 3 |

## EXETER

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Sun.. | Mar. | 26 | Nagana | Tala Birell | Universal | Plaza | 3 |
| .. | .. | 26 | They Just Had to Get Married | Zasu Pitts | Universal | Plaza | 3 |

## GLASGOW

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 24 | Self Defence | Pauline Frederick | Pathé | Scala | 10.45 |
| .. | .. | 24 | Infernal Machine | Chester Morris | Fox | Picture House | 10.45 |
| Mon.. | .. | 27 | Men Must Fight | Diana Wynyard | M-G-M | La Scala | 11 |
| Tues.. | .. | 28 | That's My Wife | Claude Allister | British Lion | La Scala | 11 |
| .. | .. | 28 | The Death Kiss | Adrienne Ames | Ideal | New Savoy | 11 |
| Wed.. | .. | 29 | No Man of Her Own | Clark Gable | Paramount | Playhouse | 11 |
| Thur.. | .. | 30 | Officer Thirteen | Monte Blue | Ideal | Cranston's P.H. | 11 |
| .. | .. | 30 | Private Jones | Lee Tracy | Universal | Picture House | 11 |
| .. | .. | 30 | The Legion of the Lost | Ivan Mosjoukine | Wardour | Regal | 11 |

## LEEDS

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 24 | The Mystery of the Wax Museum | Lionel Atwill | Warner | Rialto | 11 |
| .. | .. | 24 | Penguin Pool Mystery | Edna May Oliver | Radio | Tower P.H. | 10.45 |
| .. | .. | 24 | Excess Baggage | Claude Allister | Radio | Tower P.H. | 10.45 |
| .. | .. | 24 | That's My Wife | Claude Allister | British Lion | Scala | 11 |
| .. | .. | 24 | No Man of Her Own | Clark Gable | Paramount | Paramount | 10.45 |
| Tues.. | .. | 28 | The Ironmaster | Reginald Denny | Ideal | Scala | 11 |
| .. | .. | 28 | The Mysterious Rider | Kent Taylor | Paramount | Paramount | 10.45 |
| .. | .. | 28 | The Kid's Last Fight | Douglas Fairbanks, Jnr. | Warner | Rialto | 11 |
| Wed.. | .. | 29 | Officer Thirteen | Monte Blue | Ideal | Scala | 11 |
| Thur.. | .. | 30 | Men Must Fight | Diana Wynyard | M-G-M | Rialto | 10.45 |

## LIVERPOOL

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 24 | The Bitter Tea of General Yen | Barbara Stanwyck | U.A.-Columbia | Forum | 10.45 |
| .. | .. | 24 | Penguin Pool Mystery | Edna May Oliver | Radio | Palais de Luxe | 10.45 |
| Tues.. | .. | 24 | Excess Baggage | Claude Allister | Radio | Palais de Luxe | 10.45 |
| .. | .. | 28 | Their Night Out | Claude Hulbert | Wardour | Forum | 11 |
| .. | .. | 28 | The Death Kiss | Adrienne Ames | Ideal | Trocadero | 11 |
| Wed.. | .. | 28 | No Man of Her Own | Clark Gable | Paramount | Futurist | 10.45 |
| .. | .. | 29 | The Mystery of the Wax Museum | Lionel Atwill | Warner | Forum | 10.45 |
| Thur.. | .. | 29 | Officer Thirteen | Monte Blue | Ideal | Scala | 11 |
| .. | .. | 30 | Up for the Derby | Sydney Howard | W. & F. | Palais de Luxe | 11 |
| .. | .. | 30 | That's My Wife | Claude Allister | British Lion | Futurist | 10.45 |

## MANCHESTER

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 24 | Men Must Fight | Diana Wynyard | M-G-M | Market Street | 10.45 |
| .. | .. | 24 | Penguin Pool Mystery | Edna May Oliver | Radio | Piccadilly | 10.45 |
| .. | .. | 24 | Excess Baggage | Claude Allister | Radio | Piccadilly | 10.45 |
| .. | .. | 24 | That's My Wife | Claude Allister | British Lion | Hippodrome | 11 |
| Tues.. | .. | 24 | No Man of Her Own | Clark Gable | Paramount | Paramount | 10.45 |
| .. | .. | 28 | State Fair | Janet Gaynor | Fox | Piccadilly | 10.45 |
| .. | .. | 28 | Their Night Out | Claude Hulbert | Wardour | Theatre Royal | 10.45 |
| Wed.. | .. | 28 | The Mysterious Rider | Kent Taylor | Paramount | Paramount | 10.45 |
| .. | .. | 29 | The Kid's Last Fight | Douglas Fairbanks, Jun. | Warner | Theatre Royal | 10.45 |
| Thur.. | .. | 29 | The Ironmaster | Reginald Denny | Ideal | Piccadilly | 11 |
| .. | .. | 30 | Officer Thirteen | Monte Blue | Ideal | Piccadilly | 11 |

## NEWCASTLE

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 24 | Their Night Out | Claude Hulbert | Wardour | Grainger P.H. | 10.30 |
| .. | .. | 24 | Penguin Pool Mystery | Edna May Oliver | Radio | Queen's | 10.45 |
| .. | .. | 24 | Excess Baggage | Claude Allister | Radio | Queen's | 10.45 |
| .. | .. | 24 | The Crime at Blossoms | Hugh Wakefield | Paramount | Paramount | 10.30 |
| Tues.. | .. | 24 | The Wishbone | Nellie Wallace | M-G-M | Olympia | 11 |
| .. | .. | 28 | The Mystery of the Wax Museum | Lionel Atwill | Warner | Grainger P.H. | 10.30 |
| .. | .. | 28 | That's My Wife | Claude Allister | British Lion | Stoll P.H. | 11 |
| .. | .. | 28 | The Ironmaster | Reginald Denny | Ideal | Queen's Hall | 10.45 |
| Wed.. | .. | 28 | The Crime of the Century | Jean Hersholt | Paramount | Paramount | 10.30 |
| .. | .. | 29 | State Fair | Janet Gaynor | Fox | Queen's | 10.30 |
| .. | .. | 29 | Officer Thirteen | Monte Blue | Ideal | Westgate P.H. | 10.45 |
| .. | .. | 29 | Private Jones | Lee Tracy | Universal | Stoll P.H. | 10.15 |

## NOTTINGHAM

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 24 | Penguin Pool Mystery | Edna May Oliver | Radio | Hippodrome | 10.30 |
| .. | .. | 24 | Excess Baggage | Claude Allister | Radio | Hippodrome | 10.30 |
| Tues.. | .. | 24 | The Crime at Blossoms | Hugh Wakefield | Paramount | Scala | 10.45 |
| .. | .. | 28 | Their Night Out | Claude Allister | Wardour | Scala | 10.45 |
| .. | .. | 28 | The Good Companions | Jessie Matthews | Ideal | Hippodrome | 10.30 |

## SHEFFIELD

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 24 | The Good Companions | Jessie Matthews | Ideal | Scala | 10.45 |
| .. | .. | 24 | Their Night Out | Claude Hulbert | Wardour | Hippodrome | 10.45 |
| .. | .. | 24 | Penguin Pool Mystery | Edna May Oliver | Radio | Central P.H. | 10.45 |
| .. | .. | 24 | Excess Baggage | Claude Allister | Radio | Central P.H. | 10.45 |
| Tues.. | .. | 24 | Counsel's Opinion | Henry Kendall | Paramount | Cinema House | 10.45 |
| .. | .. | 28 | Slightly Married | Evalyn Knapp | Butcher | Central P.H. | 11 |
| .. | .. | 28 | Up for the Derby | Sydney Howard | W. & F. | Cinema House | 11 |
| .. | .. | 28 | Nagana | Tala Birell | Universal | Union Street | 10.45 |
| .. | .. | 28 | Self Defence | Pauline Frederick | Pathé | Hippodrome | 10.45 |
| Wed.. | .. | 28 | The Crime at Blossoms | Hugh Wakefield | Paramount | Regent | 10.45 |
| Thur.. | .. | 29 | That's My Wife | Claude Allister | British Lion | Central P.H. | 11 |
| .. | .. | 29 | The Death Kiss | Adrienne Ames | M-G-M | Regent | 11 |
| .. | .. | 30 | The Wishbone | Nellie Wallace | Ideal | Central P.H. | 11 |
| .. | .. | 30 | The Ironmaster | Reginald Denny | Warner | Regent | 11 |
| .. | .. | 30 | The Mystery of the Wax Museum | Lionel Atwill | | Cinema House | 11 |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## SITUATIONS VACANT

**REPRESENTATIVE** required for South and Home Counties; applicants must have experience. —Write, with full particulars, L., Box 301, Kinematograph Weekly.

LONDON INQUIRIES ONLY.
**WANTED**, live wire manager for London modern kinema; must be a versatile showman; total abstainer; splendid opportunity for the right man; Write stating age, experience, and salary required, in the strictest confidence, to.—K., Box 300, Kinematograph Weekly.

**A VACANCY** occurs at an important North London kinema for a first-class chief operator (Western Electric) also engineer to take charge of gas engines and generating plant, both must be capable electricians, fully experienced, with excellent references, and be prepared to work to orders; write, with full particulars, to.—G., Box 296, Kinematograph Weekly.

**WANTED** to commence April 10, Manager for small theatre; practical knowledge of projection; abstainer; fidelity bond necessary; salary required; full particulars to.—R. H Godfrey, Empress Theatre, Runcorn, Cheshire.

**MANAGER** required Eastern Counties; proved showman and good personality essential.—D., Box 293, Kinematograph Weekly.

## SITUATIONS WANTED

**MANAGER** urgently requires position, anywhere; 18 years' experience; ability, showmanship; excellent references; bond.—D. V., 11, Cundon Street, High Wycombe, Bucks.

**MANAGER, 38, WELL-KNOWN "LIVE-WIRE." OPEN for ENGAGEMENT; ABSTAINER; RESULTS GUARANTEED; TACTFUL DISCIPLINARIAN WITH PERSONALITY; USED TO SOLE CONTROL, BOOKING AND VARIETY; GO ANYWHERE.—V., BOX 285, KINEMATOGRAPH WEEKLY.**

**S. Terry**, Manager, life experience, thoroughly recommended, reliable showman, seeks position, through change.—Write, Cinema Royal, Chiswick. 'Phone: 3363.

**MANAGER**, ripe experience, fully capable, proved success, keen showman, worker, honest; highest references; Trade recommendations.—M., c/o Callow, 694, Holloway Road, N.19.

**MANAGER, DISENGAGED, USED TO SOLE CONTROL AND OPENING HALLS, ALSO REORGANISING; 20 YEARS' ALL-ROUND EXPERIENCE; FIRST-CLASS REFERENCES.—APPLY F., BOX 295, KINEMATOGRAPH WEEKLY.**

**MANAGER**, conversant all branches; expert in publicity; smart appearance and energetic; excellent references; fidelity bond; not afraid of competition; interview any time.—A. Cartledge, 21, Balmoral Road, Lancaster.

**ORGANIST** desires engagement; interludes, vocal scenas, variety, etc.; fully experienced; go anywhere; terms moderate.—A. N., 421, Wightman Road, Hornsey, N.8.

**SECOND** Projectionist seeks position, first-class experience of W.E. H.I. arcs in the West End; disengaged owing to theatre closing.—S. May, 1, Manor Waye, Uxbridge, Middlesex.

**EMPLOYMENT WANTED**, always evening dress, smart, good (rep. Mr. Will Hunter) worker.—'Phone Jones, "G.P.O.," Chester, late Picturedrome.

**ACCOUNTANT** (prof.) to kinema proprietor and gentleman of other varied business activities for 17 years, desires new position; full and versatile experience.—C., Box 292, Kinematograph Weekly.

**CHIEF** Projectionist, disengaged, 20 years' practical experience in kinema engineering; engines or generators; W.E. or R.C.A.; 100 per cent. efficiency. — Parkinson, 188, Tamworth Lane, Mitcham.

**CHIEF OPERATOR**, seeks situation; would accept second position in first-class hall; excellent references; go anywhere.—A. Walton, 2, Trevor Street, Carlisle.

**CHIEF** Operator seeks situation; experienced sound (3 systems), generators, oil engines; electrician; salary £3 10s.—Operator, 6, Terminus Road, Brighton.

**CHIEF** Operator-Electrician, disengaged; W.E., B.T.P., Picturetone systems; any mech., arcs; anywhere.—Write, Projectionist, 72, Rahere Street, Goswell Road, London.

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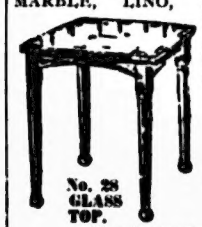

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